

**Music-theatre as music:
A practical exploration of composing
theatrical material based on a music-
centric conceptualisation of myth**

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**THESIS
CONTAINS
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Abstract

This thesis examines the notion of ‘music-theatre as music’ in its relation to myth. It is provided as an indispensable tool of critical commentary for the accompanying performances (that are included in the submission in DVD documentation) and as an in-depth analysis of the issues that relate to the concepts at hand. In the context of this project, the term ‘music-theatre as music’ is understood as a music-theatre that derives musical strategies of organisation in the composition of ‘all theatrical means’ (Lehmann 2006: 91) from music-centric conceptual models.

Initially based on the connection that Lévi-Strauss draws between myth and music, the research explores alternative ways that the affinity between the two domains can be used in the creation of ‘music-theatre as music’ performances. In the first performance *Clastocysm* (2007), the project examines practically the idea of structuring and performing mythical fragments based on the notion of the ‘continuum’ (which is presented as an alternative to Lévi-Strauss’ ‘binary’). In the second performance *Metaxi ALogon* (2008), the idea of binaries in the musico-theatrical investigation of this relationship (between myth and music) is problematized through the conceptualisation of music as that which creates ‘a diagonal [...] between the harmonic vertical and the melodic horizon’ (Deleuze and Guattari 2007: 327). This is an idea which is based on Deleuze and Guattari’s notion of music as a ‘becoming’. Accordingly, through the creation of a rhizomatic performance and the analysis thereof, the research project investigates how we can re-conceptualise the relationship between myth and music through the notion of the ‘becoming’ in the making of a ‘music-theatre as music’ performance which is inspired from a mythical text.

Table of Contents

Title Page	i
Acknowledgements	ii
Abstract	v
Table of Contents	vi
List of Figures	x
CHAPTER I: Introduction	1
Investigating ‘music-theatre as music’	2
‘Theatre as music’	2
Music-theatre as music.....	5
‘Music-theatre as music’ and myth.....	10
Research Objectives and Methodology.....	12
CHAPTER II: Flooding the <i>concrète</i>:	
<i>Clastoclysm</i> and the notion of the ‘continuum’ as a conceptual	
and musical basis for a music-theatre performance.....	19
Research Questions.....	20
Myth and Music.....	21
In search for a musical model: a painting in time.....	25
<i>Musique concrète</i> and the ‘continuum’:	
a flooding of images.....	27

Composing the performance score based on fragments that support a ‘continuum’ of relationships rather than a binary opposition.....	32
First level of motivic relationships.....	34
Translating the performance score: the ‘continuum’ as a basis in the process of visual presentation.....	36
<i>Musique concrète</i> and continuous ‘melding’ of (re)presentation: the ‘leaking vessel’.....	36
Second Level of Motivic Relationships: between water and stone.....	39
Before ‘The Great Flood’: <i>concrète</i> versus the ‘suppressed concrete’ and the metalingual as part of the ‘continuum’.....	43
‘Not-yet knowing’	48
From Lévi-Strauss to Deleuze and Guattari.....	49

CHAPTER III: *Metaxi ALogon*:

Myth, Music and the ‘in-between’ of a Becoming.....	53
Research Questions.....	54
A ‘becoming-molecular’ of mythical texts based on Deleuzian notions of music.....	56
Music as a Becoming.....	56
Myth and ‘becoming’	58

Creating at n-1 dimensions: Oedipus re-imagined as three instances of the same ‘refrain’	59
Overlaying extremities by rendering them mutually implicit.....	60
Hippolytos and a becoming-horse: the ‘inverse’ rendered implicit.....	60
Smooth vs. Striated: Oedipus and Hippolytos on a ‘line of flight’	62
A ‘becoming-molecular’ of the musical text.....	65
Deleuze and the ‘diagonal between the harmonic vertical and the melodic horizon’	65
The musical pre-text and music as an event: a season....	66
Generating and composing molecules on a ‘diagonal’: form and the process as part of the performance.....	69
Introductions: establishing what will be not.....	69
Oedipus and Hippolytos as extremities.....	70
The ‘diagram’ as a form in process.....	73
<i>Metaxi ALogon</i> : an ‘in-between’ and the accident as the impulse for a ‘diagram’	74
The Three Plateaus and the ‘diagonal’ as a rupture in the fabric of dualisms.....	76
A becoming-animal and the ‘Dividual’ as an alternative to a ‘tragic’ dualism.....	76

The simultaneity of the extremities as a ‘line of flight’: using music to create a ‘deterritorialization’	82
A becoming-woman and musical de-composition as a rupture of time.....	88
Musical ‘deterritorialization’: the voice/instrument dualism.....	95
The ‘horse alphabet’ and vocal chords as instruments.....	97
From subtraction to multiplicity: the mirror rendered porous.....	100
 CHAPTER IV: Conclusion.....	103
 Bibliography.....	110
 List of Appendices.....	119

List of Figures

Figure 1: The Theban Saga ‘score’, according to Lévi-Strauss....	24
Figure 2: Representation of the ‘continuum’ in the first piece of <i>musique concrète</i>	28
Figure 3: Representation of the motivic relationships in the two myths as points of the ‘continuum’.....	35
Figure 4: A diagram of the ‘continuum’ of representation given rise to by the <i>musique concrète</i> of the opening sequence.....	38
Figure 5: ‘Continuum’ (in levels of concretion) in the visual translation of the five mythical fragments.....	43

CHAPTER I

Introduction

Investigating ‘music-theatre as music’

This research project is concerned with the practical exploration of the term ‘music-theatre as music’ in its relation to myth. In this statement, there is already a multidisciplinary element to the research approach, which needs to be addressed by discussing the terms separately at first. By the end of the introduction, I hope to make evident the general characteristics of the relevant areas that provide the context of the research, as well as the idea behind the exploration of a practice that is formed in their conjunction. My role in this investigation is one of a practical researcher. With regards to the practical component, I worked as a composer/director: I composed and directed the performances based on research that is embedded in the practical component. Through this practice, I deduced conclusions that informed the theoretical and practical journey of the research project, as it appears in the documentation of the performances and the analysis in the following chapters.

‘Theatre as music’

Theatre becomes music not because it incorporates the use of music, but because it musicalizes itself.

(Varopoulou 2002: 141)¹

¹ All citations from Varopoulou’s book *To Zωντανό Θέατρο (Living Theatre)* (2002) are in my translation.

The ‘musicalization’ of theatre or ‘theatre as music’ is a term that has been recently discussed in contemporary theatre *praxis* – especially since the publication of Hans-Thies Lehmann’s book *Postdramatic Theatre*² (2006) in English – and involves the approach of the theatrical staging from a musical standpoint. The musical composition of the theatrical spectacle is offered as an alternative to the more usual forms of dramaturgy that prioritise the text, characterisation and narrative structures to create ‘the representation of a closed-off fictional cosmos, the mimetic staging of a fable’ as Karen Jurs-Munby explains in her ‘Introduction’ to Lehmann’s book (Lehmann 2006: 3).

Lehmann discusses the idea of ‘musicalization’ (Lehmann 2006: 91) as one trait among others in ‘the palette of stylistic traits of postdramatic theatre’ (Lehmann 2006: 86). In a theatrical performance, where ‘drama’ is not the predominant factor, music can provide a basis for the shape of the performance such that ‘an independent *auditory semiotics* emerges’ (Lehmann 2006: 91). Eleni Varopoulou, whom he quotes exclusively in this section of the book, explains that ‘this is not a matter of the evident role of music and of music theatre, but rather of a more profound idea of theatre *as music*’ (Varopoulou in Lehmann 2006: 91).³

With the term musicalization, I am not referring to the significant position that music has in music-theatre performances today, nor to the organic position that it has acquired in contemporary performance [...] The notion of

² The introduction of the term ‘postdramatic theatre’ is a result of the re-evaluation of the historical break, postulated by Peter Szondi in *Theory of the Modern Drama* (1987), between Aristotelian drama and epic theatre. Lehmann suggests a new schism between dramatic theatre (which according to him includes Brecht’s innovations) and a ‘theatre *without drama*’ (Lehmann 2006: 3).

³ Lehmann quotes Varopoulou’s talk about the ‘musicalization of all theatrical means’ in Frankfurt in 1998 (Lehmann 2006: 91).

musicalization can be seen through, on one hand, the actor and, on the other hand, the directorial strategies both of which are intending to establish musicality as a separate scenic and aesthetic category; as an element which resists chaos and feeds from other structures like: space, bodies, objects, and speech.

(Varopoulou 2002: 155)

Varopoulou differentiates between ‘theatre as music’ and music-theatre: the trend of ‘musicalization’ does not refer exclusively to music-theatre performances. What is more important, in our case, is that the term music-theatre (in its broad understanding) does not pre-suppose this notion of ‘theatre as music’ that appears under the umbrella of the postdramatic, as there are forms of music-theatre which are entirely dramatic.

In ‘Η Μουσικότητα πριν απ’όλα’ (‘Musicality before everything else’)⁴ Varopoulou discusses the term ‘musicalization’ based on the practice of several contemporary theatre directors⁵ and notices a shift in the directorial approach, which pertains to a musical organisation of all theatrical means. Theatre becomes “‘a theatre of musical structures” where musical phrases, sounds, tones and noises constitute acoustic facts, which, instead of converging, act as autonomous elements’. Rhythm comes to the foreground with the use of ‘impressive changes; long pauses; repetitions and motifs; and the alteration between very fast or slow tempi’. The language is musicalized through a ‘denaturalisation of the usual utterance’ of the text and through *polyglossia* (the use of several different languages). The intercultural and

⁴ In Varopoulou’s book *Το Ζωντανό Θέατρο (Living Theatre)* (2002).

⁵ Marthaler, Wilson, Vasiliev, Schleef, Brochen, Brook, Mnouchkine, Vitez, Serban, Nekrošius, Societas Raffaello Sanzio etc.

musical aspects of language emerge through foreign accents and special characteristics that surface through the identities of actors with multicultural backgrounds. Directors make use of the chorus and the chora-tic dimension of the composition on stage, as well as multiple castings to divide the dramatic personae. Props gain a musical life creating an “acoustic stage” that runs in parallel to, and achieves, the same degree of importance to the visual stage’ (Varopoulou 2002: 141-165).

The term ‘musicalization’, or ‘theatre as music’, is applied in various ways in the practice of contemporary directors and on several different levels of the creative and communicative process. In ‘The Politics of the Polyphony of Performance: Musicalization in Contemporary German Theatre’, David Roesner explicates how the term can be used to approach the ‘devising or rehearsal process’; ‘as an organisational principle of performance’, and the effects that ‘musicalization’ might have in the ‘perception process’ of a performance (Roesner 2008: 44).

Music-theatre as music

Where do we go from here? Towards theatre. That art more than music resembles nature. We have eyes as well as ears, and it is our business while we are alive to use them.

(Cage 2004: 12)

Music-theatre surfaced out of an effort to re-engage with the musical medium in a way that it addressed contemporary strands of thought, as much as (or, arguably, more so than) it was the twentieth century's reinvention of Monteverdi's *Dramma per musica*.⁶ As music struggled to re-invent itself in a post-romantic era, the problematisation of dated musical definitions and the re-conceptualisation of music to encompass issues of 'noise' and 'silence', as well as the exploration of the boundaries between music and language (not least through an experimentation with extended vocal techniques) found a natural extension in the theatrical domain. Cage's statement (quoted above) in *Silence*, in his discussion of 'Experimental Music' is indicative.

In the movement from music to music-theatre, the emphasis was placed on the performative/visual aspects of musical production (Cage, Kagel, Schnebel, etc.) which arguably helped initiate a paradigmatic shift in musical critical analysis from the 'work' (as a 'product' defined by and encapsulated in the composer's score) to the performative/corporeal/material attributes of a musical happening. Dieter Schnebel's exploration of 'visible music' can be seen as an effort to extend the musical happening in the visual domain of a musico-theatrical performance. While he differentiated between five categories of investigation (particularly relating to music and theatre) they could all fall within the investigation of a 'music-theatre as music': 'Music in space' (involving the spatial organisation of sound); 'Music in action' (where music composition results from the process of producing sound rather than from the associations of notes, sounds and noises so that 'the instrumental

⁶ '*Dramma per musica* is what Monteverdi called it. Every age seems to have had to reinvent it. Now it's our turn' (Salzman 2000: 9).

action deviates from the ordinary and becomes worth watching’); ‘Music as theatre’ (the combination of optical and acoustical elements creates the illusion of a modulation of the acoustic to the optical and the invisible aspects of the music-making is made predominant); ‘Musicalized theatre’ (the movements and gestures are purely theatrical and music is composed by the sounds that the gestures and movements produce along with the acoustic of the décor); ‘The theatre of music’ (the composition is produced strictly in terms of the visual element of music production and includes gestures of interpretation and movements as well as the relationships of players to each other and/or to the audience) (Schnebel in Kostelantetz 1996: 283-295).

It is important to note that in this movement from music to music-theatre (in its strict sense),⁷ the resulting happening almost presupposed the ‘musicalization’ of the visual spectacle. And this sense of ‘musicalization’ became also akin to a non-logocentric and, in fact, in many of its actualisations, to a non-dramatic approach to the composition of the musico-theatrical happening. In addition to the influence of experimental music, Björn Heile finds the roots of music-theatre in other forms of theatrical spectacle, which experimented with a non-logocentric form of expression:

[T]he new forms of theatre and spectacle developing chiefly in the second half of the twentieth century, such as the happening, performance art, and physical theatre, challenged logocentricity, and as a consequence, the exclusive reign of prepositional logic and instrumental reason. It is to those forms of mixed media that experimental music theatre is most indebted –

⁷ I am referring to a definition of music-theatre as an experimental art form that does not include the traditional approaches to opera, musical theatre or concert music.

more so than to conventional opera, with its prioritising of illusion and narrative.

(Björn Heile 2006: 73)

Over the years since its emergence, the term music-theatre has been applied to ‘virtually any form of theatre that incorporates sung or danced music as a primary component’ (Salzman 2000: 9). Nicholas Till notices that, while ‘music entered at the beginning of the twentieth century into a close critical engagement with its own forms and material grounds: silence, space, noise timbre, rhythm, process, gesture [...], modernist composers who turn their hand to opera invariably abandon the specific focus and integrity of their musical thinking and processes when they put their music to serve the extra-musical ends of drama as conventionally understood’ (Till 2004: 18). The pre-occupation with a non-logocentric and non-dramatic composition of the theatrical happening (as a visual extension of musical composition) re-emerges today as a central issue in the discussion of contemporary music-theatre, not least because of the theoretical context provided by Lehmann’s seminal book. But, music-theatre re-accesses its rights to ‘musicalization’ not only because it uses music and utilizes musical strategies of organisation, but equally as importantly, because it revindicates itself as a non-logocentric medium of communication. Within the field of experimental music-theatre, my understanding of the term ‘music-theatre as music’ is a ‘music-centric music-theatre’: music-theatre that uses *all the means in its disposal* to create an audio-visual equivalent to the experience of a music devoid of *logos*.

It is not a coincidence that such a music-centric approach falls within the postdramatic. After all, based on Aristotle's distinction between *logos* and *opsis*, Lehmann expresses the view of a contemporary theatre that de-prioritises *logos* over *opsis* through the formula of 'the rediscovery of theatre as *chora*' (Lehmann 1997: 57). The term *chora* that Julia Kristeva develops from Plato's *Timaeus*, reminds us, according to Lehmann, that 'the space of theatre is and always has been a choral space' (Lehmann 1997: 56). More importantly, the notion of *chora* allows for a conception of theatre based on an idea that is inherently *musical* and ultimately non-logocentric. So, whereas Lehmann concentrates on 'musicalization' in a short section of his book, a broader understanding of music as the 'other' to *logos*, makes a clear connection between 'theatre as music' and most of the other traits that Lehmann bestows to the postdramatic.⁸ It is essential to note that while the postdramatic is a theoretical context and a contemporary theatre current, which supports my research as relevant to contemporary theatre *praxis*, my practice-based research is concentrated on finding and using specific non-logocentric *musical* models upon which a music-theatre performance can be based. These models and the way they have been used (as it is presented in the analysis) can be shared by other researchers/practitioners in the field.

Based on this understanding of 'music-theatre as music', the first goal of the investigation can be broken down into the following two questions:

⁸ The 'parataxis/non-hierarchy', 'simultaneity', 'play with the density of signs', 'plethora', 'warmth and coldness', 'physicality', 'concrete theatre', 'choral theatre', 'theatre of heterogeneity', '*chora*-graphy', 'theatre of voices' etc. are all aspects of postdramatic theatre that along with his discussion of 'musicalization' could be examined under an investigation of music-centric music-theatre.

1. How can we use musical models (which are based on a conceptualisation of music as an ‘other’ to *logos*) in order to create a music-theatre performance?
2. How can we use music as an organizing principle (musical structures, rhythm, dynamics, etc.) in a way that the compositional choices are derived from these specific conceptual/musical models?

‘Music-theatre as music’ and myth

In parallel to, and in conjunction with, this principal research objective, the research project concentrates its focus on a specific area of interest: in the use of myth as a source material for the creation of a music-theatre performance. In the effort to create music-theatre that is founded on a music-centric conceptual basis, my project investigates the possible connections between myth and music (as structural and conceptual domains) and the way that this connection can open up a field of possibilities in its practical application.

While myth has been used throughout the history of composition as a source for inspiration, the relationship between myth and music has not been greatly considered in musical analysis (Monelle 1984: 209). Claude Lévi-Strauss insists that the fact that myth has so widely been used by composers is not a coincidence. Music and myth relate to the same ‘unconscious truths’ and both appeal to ‘mental structures that the different listeners have in common’ (Lévi-Strauss 1970: 26). François-Bernard Mâche proposes the concept that

‘music (more than any other exercise in thought) has remained close to mythic roots’ (Mâche 1992: 8). The focus on myth is based on the hypothesis that if the two domains share an affinity (structurally and conceptually) then myth could provide a very important source of material for the composition of a performance as music. Another point of importance in the use of mythical texts lies in the fact that as they are found in a prosaic form, they are *not* postdramatic. My research elucidates the process of using one or more dramatic mythical texts in a way that in their music-centric treatment and composition, they produce a non-logocentric – or, in fact, a music-centric – theatrical performance. The concentration on the relationship between music and myth (as a research objective in the creation of the performances) started with the performance *Clastoclysm* (2007), which takes Lévi-Strauss’ structural analysis as a point of departure. Yet, the performance itself was built on an alternative structural/conceptual model (‘the continuum’) based on musical discrepancies that exist in Lévi-Strauss’ analysis. The relationship between myth and music was explored further in the creation of ‘music-theatre as music’ in the subsequent performance *Metaxi ALogon* (2008), through the theoretical context provided by Gilles Deleuze and Felix Guattari. Deleuze and Guattari formulate the idea that music is principally concerned with ‘the refrain’ (which is territorial, territorializing or reterritorializing) and the ways in which it can be made into a deterritorialized form of expression’ (Deleuze and Guattari 2007: 331). This ‘deterritorialization’ of the refrain is a process which Deleuze and Guattari call ‘a becoming’. In this case, I used their notion of music as a ‘becoming’ as a model upon which I based the

performance, but I re-conceptualized the myths (and consequently the relationship between myth and music) through this theoretical model.

Research objectives and methodology

My research interest in the term ‘music-theatre as music’ focuses on an in-depth discussion of the practical component in a way that it elucidates the ways in which particular models are used to create music-centric performances based on myth. My use of the term does not counteract the different ways in which the term has been used by Lehmann (and, indeed, I make use of several instances of ‘musicalization’ as explained in *Postdramatic Theatre*), nor does it dismiss the way it has been utilised by other contemporary composers/directors (like Schnebel, Kagel, Goebbels, Marthaler, Schleef and so on); in effect, it refocuses the term in a specific methodology that is concerned with the practical exploration of the musico-theatrical composition of myth.

The main research objective of this project (which runs through both of the main performances presented) is to investigate how we can create music-theatre performances by:

1. treating the mythical text in a way that it conforms to conceptual models derived from, or intrinsically associated with, non-logocentric understandings of music and
2. presenting the treatment of the mythical text in practice, through musical strategies of organisation (motivic relationships, rhythms, intensities,

micro- /macro-structures and forms) and generation of material both of which abide to those music-centric conceptual models.

Within the practical exploration this twofold research objective was narrowed down to more specific questions that can be categorized as follows (these will again be subdivided into more specific questions in the following chapters):

1. How can we use – or re-configure – the connection between myth and music to create a music-theatre performance based on a music-centric conceptualisation of myth?

a. What are the connections according to Lévi-Strauss and how can we use his theory as a point of departure on which we can base our discussion of a music-centric conceptualisation of myth? (*Clastoclysm* and Chapter II)

b. How can we extract – and re-compose – from myth those elements that pertain to the notion of music as a ‘becoming’ through the theoretical context provided by Deleuze and Guattari? (*Metaxi ALogon* and Chapter III)

2. How can we use musical strategies of composition as an alternative way of organizing the theatrical spectacle and what are the processes through which musical strategies (of generating and structuring material) are derived from the conceptual framework in a way that the theory is embedded in the practical component? (Performance scores and Chapters II and III)

While the term ‘musicalization’ has been referred to, and discussed, quite extensively in recent publications, in English academic literature (particularly) there have been only a few examples of in-depth exploration of particular ways that directors/composers have utilized the term in practice.⁹ Indeed, it is even more rare that the composers/directors themselves analyse, in academic articles (again, particularly in English), the processes they have utilized in the creation of such performances.¹⁰ This is what I am offering through this research project that utilizes a practice-based methodology: an in-depth discussion of the processes involved in the composition of the performances and the way they are generated through particular non-logocentric musical models. The practice-based methodology consists of the following research strategies:

1. Primary source material investigation
2. Secondary source investigation
3. Devising and Rehearsal work
4. Creation of performance score
5. Staging and documentation of performances (in the form of DVDs)
6. Process and Performance analysis

These stages of the methodology are *not* independent or chronologically succinct. The research of source material is strongly embedded in the rehearsal process as well as the creation of the performance score and eventual staging

⁹ Indicative examples include: Roesner (2006, 2008), Delgado (2007), Till (2004, 2005, 2006).

¹⁰ Heiner Goebbels (being both a composer/director and an academic) is an indicative example: out of the over 40 published works that appear on his homepage, no more than four have been translated in English.

of the performance. The rehearsal process and staging investigate practically issues that arise from the source research and feed into the approach of those issues in the performance analysis. The performance analysis and outcomes (or theoretical concerns) that it induces are absorbed in the process of each subsequent performance.

While this thesis includes the analysis of the last two performances (*Clastoclysm* and *Metaxi ALogon*), the investigation began with two shorter performances, which took the role of pilot practical exercises. These first two performances (*Alas Mana* and *Icarus*) explored the idea of music-theatre as music through an investigation of the boundaries between music and language. They are important in as much as they reveal the beginning of the research journey. They dealt with specific questions and produced outcomes that became instrumental in the later performances both practically and theoretically. The documentation of the performances on DVDs is included in Appendix 3 (3.a. and 3.b.). A full-length analysis of the performances is not included in the thesis, but a short description of the research objectives and outcomes of these two exercises will be presented here.

The overall objective of the first part of the research process was to treat the source material (found in myth in its linguistic form) according to musical structures (on micro and macro-levels) and compose it visually as well as aurally based on those structures. Accordingly, the first performance focused on issues that pertain to *meaning* as a trait of musical and linguistic semiosis, whereas the second focused on the subject of *narrativity*.

In *Alas Mana* (2006), which was inspired by, but lay outside the text of Sophocles' *Ajax*, the emphasis rested on exploring *the musicalization of language* and finding a theatrical context which would support the idea of musicalized language as a 'trans-sense'.¹¹ So, in the context of a lamentation ritual, the performance sought to: practically investigate the notion of *chora* through the idea of 'simultaneity' on several levels; and to compose vocal and physical gesture based on a musical structure (on micro and macro-levels).¹² This first exercise revealed that a narrative (in the form of cause and effect) prevents the perception of an affective sense of communication, which is embedded in the notion of *chora*. While the ritual originally provided the context for such an affective sense of communication, the 'birth' at the end lent the performance a sense of narrative. This immediately seemed to become the focus in the hierarchical compartmentalisation of the presentation into units that are compliable (to a certain extent) to a logocentric approach.

Based on this outcome, the next performance/exercise focused on the issue of finding alternatives to linguistic narrative and exploring the idea of a *chora-tic* simultaneity further. In *Icarus* (2006), I concentrated on the issue of creating a sense of a *musical narrative* as an alternative to the mythical/linguistic. The performance was approached as an extension of a *single* moment from the myth of Icarus – the moment before Icarus' plunge into the ocean – in a series of tableaux in *parataxis*. The text and generation of visual material relate to the idea of being in a *chrono-topos* (time-space) between air and water (flying

¹¹ This term is used as explored by several Russian poets of the early twentieth century and defined by an early Russian critic, Cukovskij, as 'not a "language" but a pre-language, pre-cultural, pre-historical, [...] when there was no discourse conversation but only cries and screams' (cited in Anhalt 1984: 230).

¹² The performance score for *Alas Mana* can be found in Appendix 2.a.

and swimming, falling and rising). All of the tableaux were built on a musical structure that is based, primarily, on a process of disintegration and reintegration of sound material.¹³ This practical exercise revealed that through the use of musical structures in the extension of one moment, the ‘chronologic of narrative’¹⁴ can be absent, while a sense of a changing perception of the experience can be produced. At the end of the performance, Icarus (who is represented by all four main performers) is still enslaved in the same conception of *chrono-topos*. However, our perception of this state is different through the mode of its depiction/composition, and through our experiencing of the intervening sections.

The outcomes of the first two performances that relate to the research trajectory could be summed up as follows:

- The issue of the relationship between myth and music needed to be investigated in more depth. Lévi-Strauss provided the theoretical context through which this relationship could be further explored.
- The existence of a narrative (in the sense of two or more events that are related in the form of cause and effect) in the musico-theatrical spectacle is antithetical to a non-logocentric conceptualisation of music.
- The use of musical strategies in the creation of the theatrical happening should abide to conceptual models that are intrinsically

¹³ See Appendix 2.b. for the chart depicting this process.

¹⁴ Seymour Chatman states that the ‘chronologic of narrative’ is ‘what makes narrative unique among text types [...], its doubly temporal logic. Narrative entails movement through time not only “externally” (the duration of the presentation of the novel, film, play) but also “internally” (the duration of the sequence of events that constitute the plot) (Chatman quoted in Abbott 2002: 14).

associated with specific non-logocentric understandings of music. Both of the first two performances involved an exploration of binaries and the effort to obliterate them (to a certain extent) through the use of strategies that relate to the issues of simultaneity and polyphonic representation. Yet, an important question is left unanswered: to which musical models are these processes attached and to what extent are they non-logocentric?

As a way to navigate this thesis, I would suggest that the reader watches *Alas Mana* and *Icarus* first. *Clastoclysm* and *Metaxi ALogon* should be watched before the respective analyses in Chapters II and III. In the parts of each analysis where I discuss particular sections of each performance, there is a clear indication of where these sections can be found in the respective performance score and the DVD documentation (which is divided into Chapters) so that the reader can refer back to these documents if they so wish.

CHAPTER II

Flooding the *concrète*: *Clastoclysm* and the notion of the ‘continuum’ as a conceptual and musical basis for a music-theatre performance¹⁵

¹⁵ This chapter has been published, in part, as an article in *Studies in Musical Theatre* (Zavros, D. (2008), ‘Flooding the *concrète*: *Clastoclysm* and the notion of the “continuum” as a conceptual and musical basis for a postdramatic music-theatre performance’, *Studies in Musical Theatre*, 2:1, pp. 83-100). The published article appears in Appendix 1.

Research Questions:

1. What are the connections between music and myth according to Lévi-Strauss and how can we use his structural analysis of myth in the creation of a music-centric performance?
2. What are the discrepancies in Lévi-Strauss' discussion of music that come in antithesis with the music-centric context of the research?
3. How can we use Lévi-Strauss' theory as a point of departure in the creation of a conceptual model that is derived from a specific type of music (such as *musique concrète*) on which to base the composition of the performance score and its translation into the theatrical happening?
4. How can structure (in the composition of mythical fragments and their presentation) help in the opening up of the space of meaning so that it evades the boundaries of logocentrism?
5. How can we approach the idea of presentation vs. re-presentation in a theatrical performance through the notion of the 'continuum'?

Clastoclysm was first commissioned and performed as a work-in-progress at the *Song, Stage and Screen II* conference (School of Performance and Cultural Industries, University of Leeds, United Kingdom, 23 March 2007). In its completed version, *Clastoclysm* was performed as part of the festival-conference *Masterworks* (School of Performance and Cultural Industries, University of Leeds, United Kingdom, 18 May 2007). The title of the performance is derived from Rainer Nonnenmann's 'iconoclastoclysm' and the conjunction of the two prefixes 'clasm' (destruction, suspension, negation) and 'clysm' (construction, constitution, position) (Nonnenmann 2005: 4).

Myth and Music

In *Mythologiques* Lévi-Strauss analyses the field of structural studies and postulates that it is comprised of four spheres: mathematics, mythology, music and language. While mathematic structures lack any concreteness, linguistic structures are doubly concrete since they require both sound and meaning. In the middle ground between language and mathematics, myth and music exist. According to his analysis they are both lacking in one of the two linguistic prerequisites. Music is lacking in *meaning*, and myths 'can detach themselves from their verbal foundation to which they are not strictly bound as ordinary messages' (Tarasti: 1979: 29). Mythology is thus detached from sound. Based on their sign structure, Lévi-Strauss regards myth and music as being closely

related in that they both present us with ‘conscious approximations [...] of inevitably unconscious truths’ (Lévi-Strauss quoted in Scott 2000: 25).

Accordingly, Lévi-Strauss asserts that myth is a form of language that includes a secret code. He looks at mythology as an ‘orchestra score’ that needs to be read vertically (synchronically) as well as horizontally (diachronically) in order to communicate certain meanings in their full potential. Raymond Monelle notices that Lévi-Strauss’ idea of looking at myth as music has not been greatly considered in musical analysis.¹⁶ If myth is in fact as close to music as Lévi-Strauss argues, then it could provide a valuable tool in the composition of a theatrical performance as music.

Lévi-Strauss argues that the reason behind the ‘initially surprising affinity’ between myth and music is to be found ‘in the characteristic that myth and music both share of both being languages which, in their different ways, transcend articulate expression, while at the same time – like articulate speech, but unlike painting – requiring a temporal dimension in which to unfold’ (Lévi-Strauss 1970: 15). He notices that in the way they are received, myth and music both make demands on the listener who, in order to correctly grasp the recurrence of certain themes and other forms of back references and parallels, has to allow his mind to survey the whole range of the story as it unfolds. So, after he has compiled several different versions of a myth, Lévi-Strauss does not concentrate on the story (a diachronic reading). Instead, he

¹⁶ Some noticeable exceptions include Eero Tarasti’s book *Myth and Music: a Semiotic Approach to the Aesthetics of Myth in Music, especially that of Wagner, Sibelius and Stravinsky* (1979), and François-Bernard Mâche’s *Music, Myth and Nature or The Dolphins of Arion* (1992).

suggests that a synchronous reading of a myth entails its breakdown into motifs that fall into 'binary oppositions' (or opposite poles). This presentation of opposites leads to a sense of resolution of the subject under consideration. To exemplify this process, I will present here one case from Greek mythology that Lévi-Strauss uses as 'a concrete example' of his method (Lévi-Strauss 1963: 213): a structural analysis of the Theban Saga (which includes the myth of Oedipus). First, he breaks down the myth into incidents as such:¹⁷

1. 'Cadmos seeks his sister Europe, ravished by Zeus'
2. 'Cadmos kills the dragon'
3. 'The Spartoi [men who are born after the sowing of the Dragon's teeth] kill one another'
4. 'Oedipus kills his father, Laios'
5. 'Oedipus kills the Sphinx'
6. 'Oedipus marries his mother, Jocasta'
7. 'Eteocles kills his brother, Polynices'
8. 'Antigone buries her brother, Polynices, despite prohibition'

He divides these incidents into four columns (Figure 1): The first two refer to 'the overrating of blood relations' and an 'underrating of blood relations' respectively. The third and fourth column, he suggests, refer to 'the destruction of anomalous monsters by men' and 'men who are themselves to some extent anomalous monsters' (Leach 1982: 64). He asserts that 'in mythology it is a universal characteristic of men born from the Earth that at

¹⁷ In this initial step, he is already assuming, as Edmund Leach notices, that 'everyone familiar with the story will agree as to what these incidents are' (Leach 1982: 62).

the moment they emerge from the depth they either cannot walk or they walk clumsily’ (Lévi-Strauss 1963: 215). Accordingly, he concludes that Column III signifies the ‘denial of the autochthonous origin of man’, and Column IV signifies ‘the persistence of the autochthonous origin of man’ (Lévi-Strauss 1963: 215-216).

Column I	Column II	Column III	Column IV
Cadmos-Europe	Spartoi	Cadmos- Dragon	Labdakos (Laïos' father) (his name means <i>lame</i>)
	Oedipus-Laïos		Laïos (Oedipus's father) his name means <i>left-sided</i>
Oedipus-Jocasta	Eteocles-Polynices	Oedipus-Sphinx	Oedipus (Swollen foot)
Antigone-Polynices			

Figure 1: The Theban Saga ‘score’, according to Lévi-Strauss.

In this way, he concludes that Column IV is the converse of Column III, just like Column II is the converse of Column I. This equation formulates, according to Lévi-Strauss, the code to a puzzle that arises from the incongruence of ancient Greek religious theory (that man was autochthonous) and everyday-life reality. He states that:

Although the problem obviously cannot be solved, the Oedipus myth provides a kind of logical tool which relates the original problem – born from one or born from two – to the derivative problem: born from different or born

from the same. By a correlation of this type, 'the overrating of blood relations' is to 'the underrating of blood relations' as 'the attempt to escape autochthony' is to 'the impossibility to succeed in it'. Although experience contradicts theory, social life validates cosmology by its similarity of structure. Hence cosmology is true.

(Lévi-Strauss 1963: 216)

In search of a musical model: a painting in time

In surveying 'the whole range of the story' to make meaningful connections, Lévi-Strauss comes close to an idea postulated by Lehmann who states that 'the spectator of postdramatic theatre is not prompted to process the perceived instantaneously but to postpone the production of meaning (semiosis) and to store the sensory impressions with "evenly hovering attention"' (Lehmann 2006: 87). Yet, there is a major discrepancy between Lévi-Strauss' analysis and the context of my research, which I will address at the outset of this chapter.¹⁸ Lévi-Strauss bases his view of the affinity between the two sign systems on quite a limited definition of music, referring mainly (if not exclusively) to tonal music. In his writings, he attacks other forms of music because they do not support his structuralist notion of the binary: *musique concrète* is one of them.

¹⁸ Christopher Balme notices that the theatre critic Elinor Fuchs regards the same developments that Lehmann is preoccupied with 'as a response to the massive critique of Western models of subjectivity that we associate with terms such as poststructuralism and deconstruction' (Balme 2004: 1-3). In this chapter, I will not endeavour to explicate a connection between poststructuralism and postdramatic theatre. While I am using Lévi-Strauss' ideas as a point of departure, I will base my discussion (and the inevitable shift from structuralist theory) on *musical* discrepancies that exist in his work.

By rejecting musical sounds and restricting itself exclusively to noises, *musique concrète* puts itself into a situation that is comparable from the formal point of view, to that of painting of whatever kind: it is an immediate communion with the given phenomena of nature.

(Lévi-Strauss 1970: 22)

He objects to *musique concrète* because, he suggests, it is a musical system that is built on a first level, which is antithetical in its degree of abstraction to that of tonal music.¹⁹ He argues that this special characteristic makes it less of a musical system, because it creates a problem on the level of the binary between culture and nature on which he bases his study. Because of its first-level material, Lévi-Strauss regards *musique concrète* as being closer to a type of painting – one which would have to unfold in time. As such, this idea opens up possibilities for a theatrical realisation based on a musical model.

Taking Lévi-Strauss' idea of the affinity between the structural systems of music and myth as a point of departure, in *Clastoclysm*, I focused on *musique concrète* as a musical style that makes use of the notion of the 'continuum'. Thus, I introduced a notion (which comes in opposition to the 'binary') both as a conceptual and a musical basis for the compositional and performative aspects of a 'music-theatre as music' performance. In doing this, I proposed a departure from the structuralist idea of the 'binary' to a more open space of meaning: a flooding of mythical images that are structured musically.

¹⁹ In tonal music the first level of source material is to be found in the domain of a culture-based organisation (i.e. 'the hierarchical structure of the scale'), whereas in *musique concrète* that first level material includes sounds as they appear in nature.

***Musique concrète* and the ‘continuum’: a flooding of images**

Musique concrète is a term coined by radio technician and composer Pierre Schaeffer and his associates at the Studio d'Essai in the late 1940's in Paris.

The New Grove Dictionary of Music and Musicians states that:

In *musique concrète* sound materials could be taken from pre-existing recordings (including instrumental and vocal music) and recordings made specially, whether of the environment or with instruments and objects in front of a studio microphone. These source sounds might then be subjected to treatment before being combined in a structure; the compositional process proceeded by experiment. Schaeffer intended that sounds should be perceived and appreciated for their abstract properties rather than being attached to meanings or narratives associated with their sources and causes. *Musique concrète* quickly became identified with ‘natural’, real-world sounds, even though *concrète* theory did not exclude the use of electronic sounds.

(Emmerson and Smalley in Sadie 2001: 60)

What is more, Priscilla McLean notices two strands of generative processes: one in which recognizable sounds from the environment are used and altered ‘but the actual source or intended imitation is still clearly recognizable’; and another in which the resulting sound ‘is removed several degrees from any obvious source into a more abstract level. [...] This *imago-abstract* sound, often gestural in nature, evokes dual sets of realities’ (McLean 1977: 205). The notion of *musique concrète* used in this particular project (both conceptually and practically) is closer to the second type. In other words, the

originating source of sound becomes perceptible at some point in the compositional process, but the rest of the sound (through manipulations) becomes detached from the original sound-image.

At this point, I would like to clarify the above notion by discussing an example of *musique concrète* in *Clastoclysm*. In the opening sequence, the pre-recorded sound is based on the manipulation of a sound sample of the recording of a water spring.²⁰ The sound of the spring does not appear until the end of the sequence. The rest of the recorded section is composed of a gradual transformation of the spring sample from its breakdown into ‘clipping sounds’ to the water sound. The three stages of continuous transformation can be presented in the following diagram:

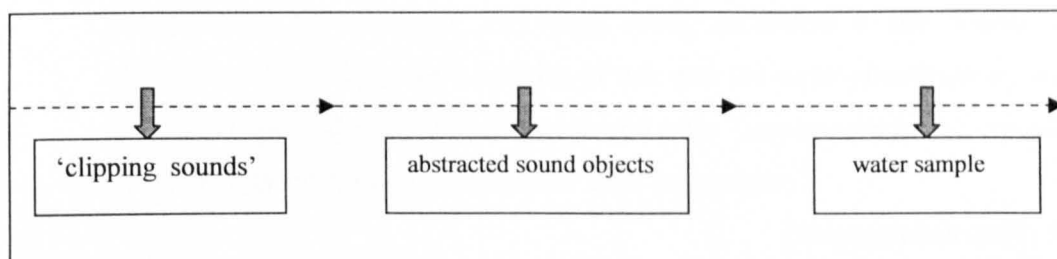


Figure 2: Representation of the ‘continuum’ in the first piece of *musique concrète*.

Musique concrète makes use of the notion of the ‘continuum’, both in its treatment of the sound-material on an aural level, and its treatment of the sound source which is semantically ‘abstracted’ on several degrees through manipulation and/or organisation.

²⁰ Performance score: Introduction, DVD: Chapter I.

This 'continuum', in the form of the preceding diagram, can be further explored in considering a view expressed by Nonnenmann in his discussion of Helmut Lachenmann's *musique concrète instrumentale*.²¹ Nonnenmann maintains that, because of the concrete visualisation of the process of the sound production, a dual reception process, which he names 'iconoclastoclysm', takes place in the following manner:

First, the demand made by *musique concrète instrumentale* to reveal mechanical-energetic conditions of sound production, in order to liberate sounds from all existing tonal, connotative and expressive baggage [is] an iconoclastic act, so to speak; that is, to free them from the sum of intra- and extra-musical pre-formations, and instead to create music based exclusively on sound-immanent structures through a reduction to the concrete acoustics of the sounding material. Second, the sounds thus removed from existing images are intended to reveal a new form of expression through being redefined by the composer, and made newly accessible to the listener in altered contexts. They are two sides of one and the same phenomenon, and can thus supply the ambivalent compound term 'iconoclastoclysm', formed from the opposing terms 'iconoclasm' and 'iconoclysm'.

(Nonnenmann 2005: 4)

While the idea of 'iconoclastoclysm' is demonstrated within the context of *musique concrète instrumentale*, which is different (as Nonnenmann points out) to *musique concrète*, I believe that the notion could be extended to the domain of the latter, if we were to consider the second type of *musique concrète* to which McLean refers. A sound composition that illuminates the process of transformation of a sound (especially one of concrete reference)

²¹ Helmut Friedrich Lachenmann is a German composer, born in Stuttgart in 1935. With regard to Lachenmann's *musique concrète instrumentale*, *The New Grove Dictionary of Music and Musicians* states that 'the composer's intention was to explore a new sound world and to create compelling and logical musical works based predominantly on sonorities which had remained unused and hence uncontaminated in the past' (Ulrich Mosch in Sadie 2001: 92).

can break free from established forms of aural signification – a breaking-free that Lachenmann set as a goal of his compositional practice along with other composers of electro-acoustic music, differences between their uses of respective media notwithstanding. When *musique concrète* allows itself an aural and structural detachment from the original sound-object, it does not always refer ‘back to its original context’ (as Nonnenmann suggests with regard to Schaeffer’s *musique concrète*) (Nonnenmann 2005: 6). This is especially true when the original sound-object is not presented to the audience until the end of a section, as in the example presented in Figure 2. Through the exploration of its acoustic properties, *musique concrète* can accomplish a de-semanticisation of the sound, similar to the iconoclastic process entailed by *musique concrète instrumentale*: ‘[D]estruction and construction, suspension and constitution, negation and position’ (Nonnenmann 2005: 4) happen simultaneously as the sign is ‘the process of becoming’ itself. This process happens while the mind of the listener is flooded with ‘images’ which are not ‘unambiguous nor arbitrary’, but, rather ‘possible, more or less convincing ones’ (Nonnenmann 2005: 5). In this sense, it would be beneficial to suggest an alternative to the term ‘*imago-abstract*’ used by McLean, by using the term: *imago-clysmic*.

Regarding the opening sequence piece of *musique concrète*, in the process of its transformation from ‘clipping sounds’ to the water sample, the sound-scape of the intervening sections does not have a concrete reference to an everyday life sound-object. Yet, one reading of the sound (or one ‘possible image’ to use Nonnenmann’s terms) in the process of transformation could be ‘the sound

of rolling stones'. When 'stone' becomes a recurring visual element in the subsequent sequences, this 'image' that impregnates the *musique concrète* of the opening sequence may (or may not, according to each individual audience member) come to fruition in the sense of a 'meaning'; but the 'meaning' will be of a *structural* connection. Similarly, when the concretisation of its referent (through the presentation of the original sound source) does not relate in the form of signification, but only in an (obvious) structural way to another sign, then structure becomes primarily a vehicle of presentation: a vehicle of communication, not of signification. Meaning remains in a state of flux and maybe because of that, the experiencing of the 'flooding of images' comes with the experiencing of the corporeality or materiality of the sign in this process of communication.

The *musique concrète* in the opening sequence, as will become apparent in the following discussion, takes the form of an introduction which encapsulates the essence of the performance: a musical structure that approximates the creation of a 'continuum' between water and stone. Furthermore, this introductory piece of *musique concrète* presents a model of composition that will be used quite extensively in the performance of the score: creating a 'continuum' of (re)presentation that supports the idea of abstraction/flooding, which climaxes with the presentation of the concrete reference.

However, how can the visual be incorporated (in a music-theatre performance) in such a way that it does not counteract with the process of this 'flooding of images', as introduced by the *musique concrète* 'continuum'? By making this

question the focal point of the creative investigation, the idea of intrinsically using the music for the ‘dramaturgical conception’ of the piece (as suggested by Luciano Berio)²² and its performance, becomes a significant conceptual apparatus. In the following two sections, I will endeavour to show how this was attempted in the performance *Clastoclysm*; firstly, with the composition of the ‘performance score’²³ (which I will be using as a substitute for ‘dramaturgy’) and, secondly, with the process of translating the score into a performance.

Composing the performance score based on fragments that support a ‘continuum’ of relationships rather than a binary opposition

In his *Myth, Music and Nature or The Dolphins of Arion*, Mâche proposes ‘to put forward a concept according to which music (more than any other exercise in thought) has remained close to mythic roots’ (Mâche 1992: 8). In this, he comes from a standpoint that is far from strange to Lévi-Strauss’ analysis and while he separates his theory from structuralism, he does admittedly use models of the latter in his project. In the first chapter ‘Music in Myth’, he looks at a collection of myths drawing a conclusion that, at first, seems to create a binary opposition with regards to musical creation and the way it

²² In ‘Of Sounds and Images’ Berio states that ‘Musical theatre only seems to take on a deep and enduring meaning once the dramaturgical conception is generated by the music’ (Berio 1997: 296).

²³ The performance score appears in Appendix 2.b.

relates to the elements of stone and water. He notices a connection between music and water as a metaphor that is supported by the assertion that ‘music rises from the depths of the unconscious, of which the sea is the image’ (Mâche 1992: 11). At the same time, he also states that in some of the myths ‘petrification represents the antithesis of music, or its enemy’ (Mâche 1992: 15). If we were to take this initial proposition, it seems that a binary could be formed on the basis that water=music=creation and stone=non-music=destruction. Coming from the standpoint that ‘mythic thought always (surreptitiously, or explosively) revindicates its rights to multiplicity’ (Mâche 1992: 28), Mâche could not explicitly propose such a binary. In fact, while it is initially implied in his writings, later he does mention the inversion of the initial metaphor wherein stone ‘regains life’ (citing the myth of Pygmalion).

Based on these observations, and a more extensive research on Greek mythology, it became obvious that this initial binary could be problematized on the grounds that the relationships between creation and water/stone present a more diverse universe of connections that can be regarded in the form of a ‘continuum’ of relationships. By emphasizing the motifs in these mythological stories, (or by creating a ‘first level of motivic relationships’ for the composition of the performance score, as will be shown below) I looked at the stories in the way that Lévi-Strauss would be looking at one myth in a synchronous manner in order to create his binary categories. Yet, by relating motifs from different myths, the process departed from structuralist theory: the goal shifted from the creation of binaries to the presentation of relationships that could represent points on a ‘continuum’. These points are presentations of

relationships between the notions of creation and destruction and the way they relate to the elements of water and stone in musical myths.

First level of motivic relationships

If we think of the motifs in the initial binary opposition (now, the extremities on a 'continuum' of relationships) as the primary motifs²⁴ (i.e. P.M. 1: water=music=creation, P.M. 2: stone=non-music=destruction), all other relationships can be seen as variations of these primary motifs, and could be regarded as intermediary (to the extremities) on the 'continuum' of relationships. To clarify this, I will present an example of how motivic relationships are generated with regard to two of the mythical fragments used in the performance.²⁵

The first mythical fragment relates to the myth of the Sirens and Odysseus: the Sirens sing to Odysseus and when he successfully sails away, overcoming the temptation of their singing, they hurl themselves into the sea and are drowned. The second fragment uses the myth of the Sirens and the Argonauts: Orpheus, who is on the ship Argo, sings against the song of the Sirens. One of the Argonauts (Butes), still succumbs to the temptation of the Sirens' music and he jumps into the sea towards them. He is saved by Aphrodite (a divine intervention), and all the other Argonauts are saved by Orpheus' song. Because of their failure, the Sirens, in this case, are lithified.

²⁴ These motifs are 'primary' only in the sense of a starting point, but not in their treatment in the process of composition.

²⁵ These fragments are presented in Chapter III of the performance score and the accompanying DVD.

These two myths relate music and creation to the elements of water and stone in ways other than the ones expressed by the primary motifs. In the second myth, we have the Sirens’ music=destruction=stone (in the case of their petrification) – thus a reversal of P.M.2. In the same myth, we have Orpheus’s music=non-destruction (a variation of music=creation) and the Sirens’ music=almost destruction by water (in the case of Butes) – thus a variation of the reversal of P.M.1. In addition, in the first myth, we see the Sirens’ music=destruction=water (since they drown themselves), which is a reversal of P.M.1. Using these new relationships (as variations of the primary motifs), we can place them as points on a ‘continuum’ represented in the diagram below:

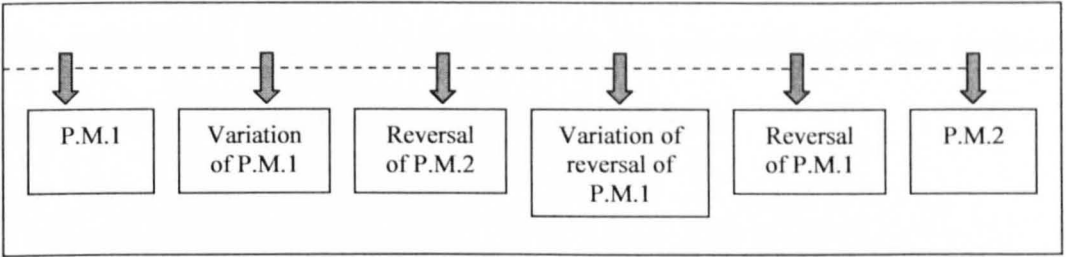


Figure 3: Representation of the motivic relationships in the two myths as points of the ‘continuum’.

A similar process could be applied to the rest of the fragments used in the performance. The presentation of myths (such as the ones presented here) in the performance score provides a structurally unified composition, based on the coexistence of the different variations of the primary motivic relationships. In other words, the resulting amalgamation will be that of a musical structure that conceptually presents an approximation of a ‘continuum’.

Translating the performance score: the ‘continuum’ as a basis in the process of visual presentation

In the visual realisation of the score, I came to address the idea of *musique concrète* being akin to a type of temporal painting (mentioned earlier in connection to Lévi-Strauss’ writings), or a melding of forms. In the context of a theatrical performance based on the presence of real performers on stage, this melding can happen on the level of the presentation of the performers’ ‘roles’. Firstly, I will look at how a piece of *musique concrète* can be used practically as an impulse that gives rise to a ‘continuum’ of (re)presentation in the performance. Secondly, I will analyse the presentation of the mythical fragments on a ‘continuum’ of abstraction/concretion.

***Musique concrète* and continuous ‘melding’ of (re)presentation: the ‘leaking vessel’**

The *musique concrète* example of the opening sequence (discussed earlier) ends with the recorded sound of the water sample. What follows is the continuation of that water sound created live on stage by a performer who takes water out of a small tank in a leaking vessel.²⁶ As she walks in the trough that is situated along the downstage area, the water leaks out of the

²⁶ This appears in Chapter II on the DVD and performance score.

vessel she carries. Because the sound of the leaking water (presented through a concrete visualisation of the sound production) is a continuation of the pre-recorded sound in the *musique concrète* segment, the act of creating sound could be read (initially, at least) as another mode of 'making music'.²⁷ If the performer who sprinkles water is to be read as a 'musician', then she escapes another form of referential representation: that of functioning as a 'character'. In the process of the performance, though, her role changes gradually as she continues performing the same action in a slow ritualistic manner until the end. This performative mode ('ritualistic'), alone, disrupts her association to the musicians initially, but only until other, thus far designated 'instrumentalists', come on stage and also perform music in the same performative mode. Thus, they put her role (and theirs) as a 'musician' or 'actor' in a flux.

Arguably, another point on the 'continuum' of (re)presentation would be that the performer not only creates 'noise' which is used to connect the compositional structure aurally, but also represents 'noise' in the sense that in her endless journey she gets in the way of the audience's gaze on the other happenings. When she is perceived as an 'actor', however, the continuous repetition of an action of 'no consequence' can be further read as 'action as metaphor'. Finally, the ultimate degree of concreteness of the image (on this

²⁷ This is further supported by the fact that the particular performer (with two other performers) was involved in an act of making music in the opening section where she stood opposite the instrumentalists (who are sitting in the audience) and together they created a musical sound-scape that accompanied the sound of the pre-recorded *musique concrète*. The three female performers (on stage) acted as (re)presenting singers 'singing' against the sound-scape created by the instrumentalists (off stage). The space of reception of the roles here remains open as it is not clear whether the instrumentalists take on the role of 'characters' or the performers take on the role of musicians. This blurring of the boundaries between musicians and actors/performers is one that was further explored in the performance extending the 'continuum' of the assignment of these roles to encompass the audience.

‘continuum’ of referential concreteness) will be its referential attachment to the myth from which it has been inspired. The performer represents a Danaid who was ‘punished’ to carry water in a leaking vessel for eternity. Both the stages of receiving the image as a metaphor and as a mythical representation depend on the individual experiences of each audience member.

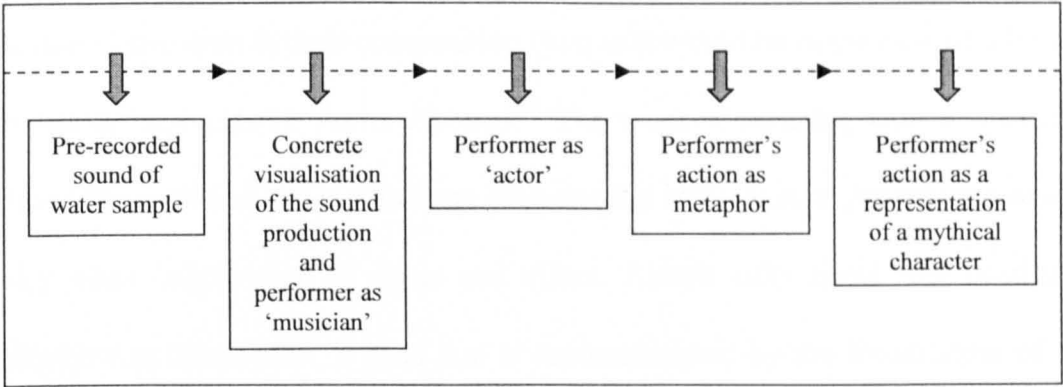


Figure 4: A diagram of the ‘continuum’ of representation given rise to by the musique concrète of the opening sequence.

Because the pattern of the ‘Danaid’ was conceived and composed structurally (as an *ostinato* pattern) in its relation to other happenings, the audience is free to draw from an open space of semantic correlations with regard to their coexistence. This could be a point where Lévi-Strauss’ ideas can be brought closer to the notion of the postdramatic. ‘[M]usic has its being in me, and I listen to myself through it [...] the myth and the musical work are like conductors of an orchestra, whose audience becomes the silent performers’ (Lévi-Strauss 1970: 17). But, far from relinquishing responsibility for the resulting associations, I needed to ensure that the ‘continuum’ became a means of opening up a free space of associations, different in the mind of each one of the audience members.

Second Level of Motivic Relationships: between water and stone

By having composed the score of the performance so that the first level of motivic relationships comes to the forefront, I used mythical fragments which are admittedly narrative fragments in themselves, but do not achieve an overall sense of narrative in their composition (just as it would be in the case of a lyric poem according to H. Porter Abbott).²⁸ The space of meaning will be opened up if the multifarious correlations between the notions take precedence over any other relationship of cause and effect. Abbott talks about ‘the need to interpret by exclusion’, a need that is accommodated by the formulation of a narrative. The presentations of mythical fragments could create causal relationships that support a mechanism of interpretation ‘by exclusion’. But, if a creative construction points to its inclusive character by way of structure, it could arguably resist such an interpretation. If, in their presentation (the execution of the score), as well as in their composition, the fragments are related very strongly through musical strategies of organisation, i.e. motivic relationships, then the process of ‘exclusion’ could be (at least) suspended. Abbott argues that themes and motifs can help interpret a narrative text in the way that they point to connections used by the perceiver to fill-in apparent gaps in the ‘reading’ of a narrative (Abbott 2002: 89). But, an extensive use of motifs that appear in many evidently unrelated contexts (with respect to narrative) could even multiply the gaps instead of abridging them. In this way,

²⁸ ‘A lyric poem may not be called a narrative – that is, it may not have the impact or felt quality of a narrative – yet almost invariably it will include all kinds of narrative bits and pieces. These bits can even have a high degree of narrativity, yet still the effect of the whole is not that of a narrative’ (Abbott 2002: 28).

a relationship of cause and effect will become extremely difficult to establish (however much the audience tends to ‘under-read’) and would be replaced by a sense of flux of order or meaning: a flooding of images.

Along these lines, a second level of motivic relationships (which I will call the ‘motivic gesture’) was introduced. The challenge at hand relates to the decision made in the translation of the mythical fragments into actions, which are connected in terms of gestures and their permutations. Again, these translations do not happen on a constant level of abstraction, but based on a ‘continuum’ of abstraction/concretion, so as to primarily accommodate the creation of a strong structural bond between them.

To exemplify this process, let us take three mythical fragments that were included in the score because of their first-level motivic connections: Narcissus wasting away into the water of the river;²⁹ Pygmalion’s statue coming to life as Galatea;³⁰ Teiresias dying after he drinks water from a pool that has been spread over with stones.³¹

In the myth of Narcissus we see a performer’s persisting (but futile) attempt to touch his object of desire: his own reflection in the water. The movement of the arm as it is trying to reach for something ungraspable is treated as a motif when it is used later for the representation of Pygmalion’s unrequited love for Galatea. Galatea who is still a statue remains just as an

²⁹ This appears in the section Introduction of the performance score and Chapter I on the DVD.

³⁰ Performance score and DVD: Chapter II.

³¹ Performance score and DVD: Chapter X.

unreachable/unattainable object of affection as Narcissus' reflection. Pygmalion's gesture is a transposition of Narcissus' arm movement on a vertical rather than a horizontal level. The same arm movement is re-contextualized towards the end of the performance when Teiresias (the blind seer) reaches to drink water from the water pool and dies. The motif, in this last case, is a variation of the first instance, since Narcissus can see and cannot touch the water, while Teiresias cannot see but eventually touches it. So, what we have here is a gestural motif (which we can name 'reaching for the object of desire'), a transposition of it on the vertical level in the second sequence, and a variation of it in the last. In the way they are used, these gestural motifs do not abridge the gaps of a narrative, nor do they form any other relationship of cause and effect, but they connect the fragments in a musical way, creating a structure. Teiresias appears at the end of the performance while Narcissus is seen in the opening (followed by Pygmalion). The connection between these two groups of fragments was one of the strategies employed in the creation of the cyclic structure on which the performance was built.

In between these sections, arm movements are also used in other mythical fragments and re-contextualized through a variation of this gestural motif (arguably another level of form-melding). The variation of the motif could be labelled as 'reaching for the product of creation'. This time the arm movement is used on a higher level of abstraction. When Rhea gives birth on stage, she does not do it in naturalistic terms, but instead there is an abstraction of the birth-giving process into an arm movement sequence.³² This same motif of

³² Performance score and DVD: Chapter III.

‘reaching for the product of creation’ is reversed afterwards in another sequence when Uranus forces his children back into Gaia’s womb.³³ Gaia is synonymous to Earth, so as Uranus pushes down a pile of soil out of which the performer (Gaia) was building something, she uses the reversal of Rhea’s arm movement motif from the previous sequence.

In these last two examples the presentation of the mythical fragments happens on a high degree of abstraction. Yet, in connection to the simultaneous visual realisation of other mythical fragments on stage and through their own development on the ‘continuum’ of representation, such abstractions are occasionally allowed to acquire a relevantly more concrete signification, at least in a narrow sense of a referential attribute. After the climax of her arm section, Rhea holds the product of her efforts in her arms, in a way that a mother would hold her baby. This, in effect, mirrors the process that I described earlier in the *musique concrète* model, wherein the concrete sound sample is only presented at the end of the process of composition. Yet, again, as long as this reference is not connected in a manner of causality, but only in a structural manner,³⁴ to another happening (or other happenings), the specific section acquires the quality of a happening that is only in the ‘process of becoming’. It never, in actuality, consummates as part of a concrete conceptual order like that afforded by a narrative, used as a tool to ‘making sense’ by exclusion.

³³ Performance score and DVD: Chapter IV.

³⁴ The sound of a baby crying appears in the next sequence as part of a *musique concrète* piece. This time, the sound sample gives rise to a melody picked up by the instrumentalists and played live on stage as part of the presentation of another mythical fragment.

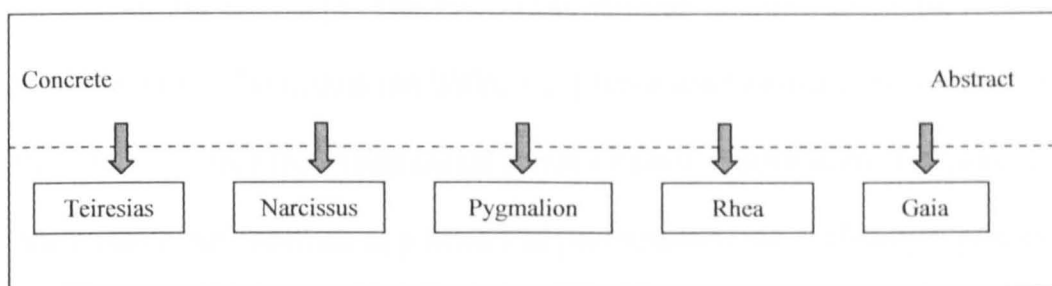


Figure 5: 'Continuum' (in levels of concretion) in the visual translation of the five mythical fragments

Creating a clear structure (both on a macro and micro-level), the physicality of the performers comes to the forefront. And it is a physicality imbued with several levels and changes of intensity (musical dynamics), rhythm, and structure that lends the performance a sense of musicality.

Before 'The Great Flood': *concrète* versus the 'suppressed concrete' and the metalingual as part of the 'continuum'

At the beginning of the discussion on the musical/conceptual model used for the performance, a decision was made to introduce the concept of the 'continuum' based on *musique concrète* in order to structure the performance in a way that it evades established forms of visual signification (based on mimetic and narrative structures). In accordance, just as Lachenmann tried 'to liberate sounds from all existing tonal, connotative and expressive baggage in

an iconoclastic act, [...] to free them from the sum of intra- and extra-musical pre-formations' (Nonnenmann 2005: 3), I have used *musique concrète* in an effort to break free from established forms of aural signification. To make this 'iconoclastic act' obvious in a theatrical performance, the 'existing expressive baggage' of tonal music was presented as a point from which we depart. By presenting this, the clash between the 'continuum' and the 'binary', which informed the conceptual basis of this performance, becomes performed, essentially as a clash between the '*concrète*' and the 'tonal' (or the iconically concrete).

In the discussion of the *musique concrète* example of the opening sequence, I referred to a model wherein the concrete reference is presented at the climax of the compositional process. Based on this model, the presentation of the iconic 'concreteness' of tonal music was reserved for the climax of the performance. The music of the climactic sequence³⁵ is a collage based on musical fragments from operatic realisations of the myth of Orpheus³⁶ (from various periods of the operatic tonal tradition) and more specifically from scenes wherein Orpheus is in the Underworld. So, while the performance is based on the idea of presenting a collage of mythical fragments in a musical way, this is reversed in the climactic sequence where a collage of (tonal) musical fragments accompanies the representation of one mythical fragment. However, if I were to present only one instance of tonal music, I would be violating not only the conceptual thesis of the 'continuum', but also the idea of

³⁵ Performance score and DVD: Chapter VII.

³⁶ The myth of Orpheus has inspired generations of composers (such as Monteverdi, Gluck, Offenbach, Rossi, Peri, Haydn, but also more contemporary ones like Krenek, Birtwistle, Glass etc.) and its operatic realisation through the preceding centuries has been phenomenal, to the point that some of the operas have acquired a mythological status themselves.

basing the performance on a musical structure (on an aural level). The compositional dilemma can be summed up in the following question: how can the climax have a metalingual effect without being unique in its musical (tonal) material? One way of dealing with this issue can be found in the compositional/conceptual notion of the 'continuum'. The musical material of the climax need not be unique in its nature, as long as it could be unique in its use. As a consequence, other pieces of tonal music are used in the performance, but presented under some form of a 'suppression' mechanism.

When, in a previous sequence³⁷ Orpheus performs a song to protect the Argonauts from the Sirens, his song³⁸ is obscured by the non-tonal clusters of the Sirens (both pre-recorded and live) and by the instrumentalists who also act as Sirens in the simultaneous presentation of the myth of Odysseus. In this case, the suppression of the tonal aria was absorbed as a representational technique in the presentation of the mythical fragments in the following manner: the instrumentalists (musically representing the Sirens) begin with playing clusters and using extended techniques, but, slowly 'infected' by Orpheus' song, they gradually start using pitch-sets from the aria. By the end of this sequence, they all join together in repeating the introduction from his aria like a broken record *ad infinitum*; thus representing their lithification. The choice of using the repetition of a tonal phrase as a representation of their lithification (again at the climax of this process of musical transformation) was not accidental. Rather, it hints to the metalingual point of iconic

³⁷ Performance score and DVD: Chapter III.

³⁸ Orpheus' song is an aria from Luigi Rossi's *Orfeo* (1647), a fragment of which is also to be found in the collage of the climactic sequence.

‘concretisation’ in tonal music that will be more extensively presented in the climax.

The tonal music excerpt that the instrumentalists repeat here (the instrumental introduction to Orpheus’ aria) will come back in another sequence,³⁹ only suppressed this time in a different way. Each of the instrumentalists is playing *ad libitum* so that the sonoric tension created by the simultaneous lines is never resolved into a cadence. The suppression is not used as a method of narrative representation of the mythological fragment, as in the previous case, but as a method of using the audience’s pre-supposition of a well-known, tonal musical device (the cadence). The aural element is complemented by what is happening on stage; the musical device is shared between the aural and the visual. A group of performers keep falling to the floor,⁴⁰ as if visually transliterating the meaning of the cadence (Latin *cadentia*, ‘a falling’), as well as the audience’s desire for a closure. Another performer dances continuously until the lights go off at the end of this sequence.

The different suppression mechanisms that accompany instances of tonal music could, in fact, produce a feeling of frustration in the audience. In this way, the climactic sequence would be originally conceived as a release/liberation from the ‘suppression’ mechanisms inflicted on a type of music with which the audience is comfortable. This initial feeling of comfort, though, is jarred in this case by the visual and its connection to the music

³⁹ Performance score and DVD: Chapter IV.

⁴⁰ This action is, of course, part of a presentation of another mythical fragment that happens simultaneously. They represent Hercules’ enemies whom he kills with stones that have fallen from the sky as help from Zeus.

performed. On stage, there is one performer (representing Orpheus) and the conductor. The visual representation of the myth is in fact quite abstract, as we see a male performer following his own shadow (projected on the gauze of the platform) very slowly from stage left to stage right where there is a ladder. Yet, the fragments of operatic music in this case impose on the performer the character of Orpheus. In addition, the use of perpetuating tonal/operatic clichés exposes and supports the mythic narrative: as the music is brought to a climax, he turns around and looks at the audience – his shadow disappears. At the same time, the audience is confronted with a reversal of usual operatic staging and practice: the performers/actors become musicians/singers and part of the audience, as they stand amongst them; the conductor, who conducts the instrumentalists/musicians/performers and arguably (by way of his placement) the audience, conducts to a pre-recorded piece of music, and thus, becomes a performer as much as a conductor.

This climactic sequence also relates to another question connected to the idea of musical creation and the way it is presented in myth via the elements of water and stone. If the relationships between water/stone and creation in Greek mythology do not fall strictly within categories of binary opposition but on a ‘continuum’, is it because musical creation (as any type of creation arguably) inherently includes the element of destruction? The music of the climactic sequence includes quotations of tonal operatic music, which have been taken out of context and used to create a new piece of music. The composer/conductor/Orpheus is thus created from the music as much as he creates it. He is conducted by it, as much as he conducts it. And the audience

members find themselves in a place where they are not only watching, but unless they reject this invitation, they *are* performing *in silence*.

‘Not-yet knowing’

While mimesis in Aristotle’s sense produces the pleasure of recognition and thus virtually always achieves a result, here the sense data always refer to answers that are sensed as possible, but not (yet) graspable; what one sees and hears remains in a state of potentiality, its appropriation postponed.

(Lehmann 2006: 99)

Clastoclysm is a musical presentation of myth, which invites the audience to participate in an act of listening and seeing myth through themselves, if not themselves through it (Lévi-Strauss 1970:17). But, it does not intend to offer resolutions or definite meanings such as the ones suggested by a structuralist analysis of myth. Both the processes of composition and performance pertained to a musical conceptual model that comes in antithesis to the notion of the binary. Using the ‘continuum’ for the creation of the score, I invited a ‘flooding’ of mythological fragments (‘images’). Applying the ‘continuum’ to the realisation of the score, the performance opened up the space of possible connections between the ‘sense data’ by highlighting musical (motivic) relations between them. In this way, the musical structure did not delimit the space of meaning: it multiplied it.

Through its treatment of the sign as ‘a process of becoming’ (by means of the ‘continuum’), the model facilitates our understanding of how music can be

used in a theatrical happening to create ‘sense data that refer to answers that [...] are not (yet) graspable’ (Lehmann 2006: 99). This idea of ‘not-yet knowing’ is one that is inherently embedded in a musical experience as such, and needs to be explored further. Extending the research goals pursued by *Clastoclysm*, the idea of founding the composition of a music-theatre performance on a conceptual model derived from music finds a theoretical impetus and an expansion in the work of Gilles Deleuze and Felix Guattari.

From Lévi-Strauss to Deleuze and Guattari

At the beginning of this chapter I presented Lévi-Strauss’ treatment of the Oedipus myth (in the Theban Saga) as an example of his structural analysis. Lévi-Strauss creates binary categories that expose myth as a system structurally comparable to music since both of them are structured simultaneously on vertical (harmonic, synchronic) and horizontal (melodic, diachronic) axes. Based on the notion of the ‘continuum’, I have offered an alternative conceptual model (derived from a specific musical style) upon which I structured the performance, problematizing, thus, some of Lévi-Strauss’ musical presuppositions. Deleuze and Guattari offer a view of music different to the one discussed by Lévi-Strauss, and which could be regarded as an extension of the musical/conceptual model employed in *Clastoclysm*. They regard musical creation as that which generates ‘a kind of diagonal [...]

between the harmonic vertical and the melodic horizon' (Deleuze and Guattari 2007: 327, my emphasis).

Another interesting distinction between the two strands of thought relates, again, to the way in which they have approached music; an approach that is mirrored in the way they have structured their books. Based on the similarities that Lévi-Strauss is trying to draw between myth and music, he names and structures the chapters in his first volume of *Mythologiques* according to pre-established forms of Western classical music ('Overture', 'The "Good Manners" Sonata', 'Fugue of the Five Senses', 'A Short Symphony', etc.). Deleuze and Guattari are the authors of (among other works) the two-volume *Capitalism and Schizophrenia* – the first volume entitled *Anti-Oedipus* and the second *A Thousand Plateaus*. *Anti-Oedipus* is a severe attack on Freud's psychoanalysis.⁴¹ *A Thousand Plateaus*, which is the book with which I will be mainly concerned with in the following analysis, is divided into plateaus instead of the usual chapters. Deleuze and Guattari define a plateau as 'any multiplicity connected to other multiplicities by superficial underground stems in such a way as to form or extend a rhizome. We are writing this book as a rhizome. It is composed of plateaus' (Deleuze and Guattari 2007: 24). They oppose their book to the usual practice in which 'a book composed of chapters has culmination and termination points.' In a book composed of plateaus, the 'plateaus communicate with one another across microfissures, as in the brain' (Deleuze and Guattari 2007: 24). The plateaus are structured so that they are intrinsically connected, yet form individual, self-contained sections that can be

⁴¹ Interestingly, Leach locates Freud's psychoanalytical approach as one of the possible sources in which Lévi-Strauss finds his 'ideas about the nature of the code [embedded in myths] and the kind of interpretation that might be possible' (Leach 1982: 57).

read in any order. As Swiboda notices, ‘the idea is that each plateau of the book interconnects with others whereby the affective response of the reader is supposed to intensify as their subjectivity is implicated in the concepts and ideas as these are gradually folded, refolded and unfolded’ (Swiboda in Buchanan 2006: 196-197). Reading a book composed of plateaus is a practice that the writers relate to the experience of listening to a music record.⁴² This idea of structure borrowed from an activity clearly related to musical experience is quite indicative of how important a place music holds in the book and the general philosophy that drives its authors. More importantly, the fact that they approach structure through the relative experience of *listening* to music, rather than the use of pre-established forms of tonal music, reveals a very important differentiation between Lévi-Strauss’ and their approach to music.

As Swiboda explains, the notion of the ‘rhizome’ is based on ‘Deleuze’s idea that thought should suspend a diversity of different ways of thinking without reverting to a transcendent reduction of this diversity’ (Swiboda in Buchanan 2006: 197). Here we can find a definite shift from the structuralist thought of Lévi-Strauss who arguably reduces diversity by accommodating different motifs in categories of binary opposition.

Let us summarize the principal characteristics of a rhizome: unlike trees or their roots, the rhizome connects any point to any other point, *and its traits are not necessarily linked to traits of the same nature*; it brings into play very different regimes of signs and even nonsign states. [...] It is composed not of

⁴² Brian Massumi states in his ‘Translator’s Foreword’ to the book that the ‘authors recommend that you read it as you would listen to a record’ (Deleuze and Guattari 2007: ix).

units but of directions, or rather directions in motion. It has neither beginning nor end, but always a middle (*milieu*) from which it grows and which it overflows [...] The rhizome operates by variation, expansion, conquest, capture, offshoots.

(Deleuze and Guattari 2007: 23)

The creation of a rhizomatic performance (based on the myth of Oedipus) was the principal objective of the performance *Metaxi ALogon*. In the preceding analysis I spoke of the 'continuum' as a model that reveals the sign as 'a process of becoming', as a conceptual and structural strategy that exposes the sense data as referring to answers that 'are not-yet graspable'. This idea will now be extended in the creation of a rhizomatic performance through approaching music as a 'becoming' (as this notion appears, primarily, in Plateaus 10 and 11: '1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible...' and '1837: Of the Refrain').

Deleuze's most extensive treatise on theatre appears in his essay 'Un manifeste de moins' on the theatre of Carmelo Bene in which he explains how in confronting a classical text (*Richard III*), the director creates through subtraction: in writing 'at n-1 dimensions'.⁴³ He suggests that in subtracting with 'chirurgical precision', a director can question and problematize those logocentric systems of power that pervade the 'theatre of representation'. This is obviously related to the context of the postdramatic, but also more importantly to the idea of creating theatre that (as in the case of a musical experience) does not busy itself with imposing specific meanings as much as it creates sense data that relate to answers 'that are not yet graspable'.

⁴³ This is an idea that I will address in the following chapter in relation to the musical process of 'de-composition'.

CHAPTER III

Metaxi ALogon:

Myth, Music and the ‘in-between’ of a
Becoming

Research Questions

The driving research questions appear numbered in the following list. The sub-questions (given alphabet letters) did not pre-exist the process of creating the performance. They appear here (as part of the research questions) only as a tool to facilitate an overview of the structure of the following chapter.

1. How do Deleuze and Guattari approach music as that which produces a 'diagonal' as opposed to Lévi-Strauss' 'synchronic and diachronic'?
2. How can music as a 'becoming' (becoming-animal, -woman, -child, becoming-molecular) form the basis for structuring a music-centric performance?
3. How can we re-conceptualise the mythical text in a way that it evades logocentrism, based on the musical notion of the 'becoming'? How is this re-conceptualisation practically undertaken through:
 - a. Creating at n-1 dimensions?
 - b. Transcoding: perceiving components in the myths as 'melodies in counterpoint, each of which serves as a motif for another' (Deleuze and Guattari 2007: 346)?
 - c. Rethinking the myths based on the ideas of 'striated' and 'smooth' space?
4. What are the processes through which musical strategies (of generating and structuring material) are derived from the conceptual framework (found in Deleuze and Guattari) in a way that the theory is embedded in the practical component?

- a. How can we base the creation of a performance on a notion of form 'understood dynamically as a process of spontaneous emergence and self-shaping' (Bogue 2003: 118)?
- b. How can we effectuate a sense of rhythm that is understood as the difference produced in the repetition of the same?
- c. How can we use music to create a 'deterritorialization' of a mythical instance?
- d. How can we use the 'diagonal' as a rupture in the fabric of dualisms (past/present, chorus/protagonist, man/woman, voice/instrument, composer/performer, seeing/ hearing)?

Metaxi ALogon was performed at *stage@leeds* (School of Performance and Cultural Industries, University of Leeds, United Kingdom, 11 June 2008). The title could be interpreted in a variety of ways as it includes words that have been appropriated in English, but still retain alternative meanings in Greek and could additionally infer multiple interpretations in their conjunction. ‘Metaxi’ could mean both ‘in-between’ and ‘silk’; A-logon is that which lies outside *logos*, but also means ‘horse’ or ‘horses’ in Modern Greek.

A ‘becoming-molecular’ of mythical texts based on Deleuzian notions of music

Music as a Becoming

Music molecularizes sonic matter and in doing so becomes capable of harnessing nonsonorous forces such as Duration, Intensity.

(Deleuze and Guattari 2007: 378)

In ‘Of The Refrain’ (Plateau 11 of *A Thousand Plateaus*), Deleuze and Guattari reject the idea of music as a self-contained structure, by using birdsong as a point of departure in a discussion of how music is used to

delineate territories in nature. Based on this discussion, they formulate the notion of 'the refrain' as the content proper of music. At the same time they stress that 'whereas the refrain is essentially territorial, territorializing or reterritorializing, music makes of the refrain a deterritorialized form of expression' (Deleuze and Guattari 2007: 331). This 'deterritorialization' of the 'refrain' is a process which Deleuze and Guattari call 'a becoming'. There are, in fact, three different becomings that are inseparable from this process of 'deterritorialization': a 'becoming-animal, a becoming-woman and a becoming-child' (Deleuze and Guattari 2007: 330). In all of these becomings there is an implicit one: a becoming-molecular.

The identity of a becoming is molecular rather than molar, that of a multiplicity of elements that somehow cohere without entering into a regular, fixed pattern of organization.

(Bogue 2003: 34)

If the goal of this research project is to use a musical model as a methodological/conceptual tool in creating music-theatre, then a question arises in the treatment of the mythical text: how can a 'becoming-molecular' be effectuated in a music-theatre performance which begins from a mythical text? This question formed the basis of the creative process and was applied on several levels of this process, as will become apparent in the following analysis.

Myth and 'becoming'

It is quite important to state from the beginning that Deleuze and Guattari are not proponents of the use of mythical narratives. After all, in *Anti-Oedipus* they attack the use of the myth of Oedipus as that which gave rise to the comprehensive model of the Oedipus complex in Freudian psychoanalysis. With regard to myth, and especially in its connection to the idea of the becoming, their stand becomes apparent in the following passage:

In his study of myths, Lévi-Strauss is always encountering these rapid acts by which a human becomes animal at the same time as the animal becomes... (Becomes what? Human or something else?). It is always possible to try to explain these *blocks of becoming* by a correspondence between two relations, but to do so most certainly impoverishes the phenomenon under study. Must it not be admitted that myth as a frame of classification is quite incapable of registering these becomings, which are more like fragments of tales? Must we not lend credence to Jean Duvignaud's hypothesis that there are 'anomic' phenomena pervading societies that are not degradations of the mythic order but irreducible dynamisms drawing lines of flight and implying other forms of expression than those of myth, even if myth recapitulates them in its own terms in order to curb them?

(Deleuze and Guattari 2007: 262)

While they urge for other forms of expression, they also admit that myth recapitulates the 'anomic' phenomena, which effectuate becomings even if in the myth's terms these phenomena are 'curbed'. Even when curbed, must they not, necessarily (according to their general theory) exist, at least, as innate 'lines of flight'? Based on this idea, the approach to myth became one of extracting those 'anomic' phenomena from it. Through this objective, I am

essentially offering a re-conceptualisation of the myths under investigation, according to a concept that is essentially musical: the 'becoming'.

Creating at n-1 dimensions: Oedipus re-imagined as three instances of the same 'refrain'

My methodology in the treatment of the mythical text then, focused on the idea of creating a becoming and to do so Deleuze and Guattari urge us to 'subtract the unique out of the multiplicity to be constituted; write at n-1 dimensions. A system of this kind could be called a rhizome' (Deleuze and Guattari 2007: 7). I took this idea on board in an effort to molecularize the text in a form of de-composition; in order to illuminate 'lines of flight' or 'deterritorializing' forces that are already always in existence.

The popularisation of the Oedipus myth seems to have happened greatly due to its connection with psychoanalysis, which universalises (based on the story of the myth) an urge that emits from the unconscious of a male child to consummate a sexual relationship with his mother, in an effort to substitute the father. By subtracting the idea of incest from the mythical text, other ideas were allowed to come to the forefront, as if the myth was approached through a different 'prism'. The focus shifted to three instances of 'deterritorialization' in the myth. All three are Oedipus's meetings with the 'Other': Laios as 'Other', The Sphinx as 'Other', and Teiresias as 'Other'. In this way, Oedipus's journey was discharged from its fatalistic teleology and the myth

was re-imagined musically: the ‘meeting with the Other’ was treated as a ‘refrain’.

Overlaying extremities by rendering them mutually implicit

Jakob von Uexkull has elaborated an admirable theory of transcodings. He sees the components as melodies in counterpoint, each of which serves as a motif for another: Nature as music. Whenever there is transcoding, we can be sure that there is not a simple addition, but the constitution of a new plane, as of a surplus value. A melodic or rhythmic plane, surplus value of passage or bridging.⁴⁴

(Deleuze and Guattari 2007: 346)

Hippolytos and a becoming-horse: the ‘inverse’ rendered implicit

In his book *Lévi-Strauss*, Edmund Leach looks at several myths, exemplifying Lévi-Strauss’ structural analysis. In his brief discussion of the myth he entitles ‘Theseus, Phaidra and Hippolytos’, he remarks that:

[T]his is very close to being the inverse of the Oedipus story... Here the father kills the son instead of the son killing the father. The son does not sleep with the mother, though he is accused of doing so. The mother (Phaidra-Jokaste) commits suicide in both cases.

(Leach 1973: 78)

There are two points here worth mentioning: the first is related to the process of subtraction that gave rise to our initial re-conceptualisation of the Oedipus

⁴⁴ An example of transcoding that Deleuze and Guattari offer in their discussion is that of the fly and the spider. The spider, they suggest, builds its web (in its very precise specifications) before it has encountered a fly. Consequently they state that ‘the spider web implies that there are sequences of the fly’s own code in the spider’s code; it is as though the spider had a fly in its head, a fly “motif”, or a fly “refrain”’ (Deleuze and Guattari 2007: 346).

myth; the other is related to a process associated with the problematisation of binaries.

Leach notices a coincidence in the two myths, which proved quite important in the creative process: both of the mothers commit suicide. It seems that if the stories are converse to one another, they reflect upon a common point, a 'mirror':⁴⁵ the fate of the mothers. In using this point of coincidence (the mother) as the point of subtraction (one that has already been subtracted from the myth of Oedipus), the Hippolytos myth could also be re-imagined through an idea that Deleuze connects to music and also an idea that could be seen as being curbed in the myth itself. As stated above, Deleuze regards music as being inseparable from a becoming-animal. By subtracting the 'Mother' from the myth of Hippolytos I focused on, and re-imagined, his relationship with his horses.

Hippolytos's name means 'loose horse' and this pointed to his fate, which pre-inscribed that he would be dragged to death by his loose horses. In the becoming-animal I found an alternative understanding of his name that escapes the teleology of fate. Even in the tragedy by Euripides, Hippolytos's relationship with his horses is quite important. While he is shown to be the tamer, the man who is in control of the animal (in a manifestation of a hierarchy that supports the dualisms man/animal), the horses are also his companions to whom he talks at several instances. In effect, the reading of the relationship with his horses questioned the logocentrism that is inherent in

⁴⁵ I will return to the 'mirror' later in the discussion of the process as part of the performance.

such dualisms by introducing a re-imagination of such a relationship in *a becoming-horse*. I treated this becoming-animal as a phenomenon/process that is curbed in the myth of Hippolytos (if we were to follow Deleuze and Duvignaud's hypothesis) and I extrapolated it to re-invigorate the myth through a concept that is, according to Deleuze and Guattari, indisputably musical. At the same time, I considered this special characteristic that appears in the myth of Hippolytos, as one that is not foreign to the Oedipus myth. Instead of treating one as the inverse of the other, I used the two ideas that were extracted from them as simultaneous. Through the notion of 'transcoding', I considered the idea of a 'becoming-horse' as being implicit in the myth of Oedipus (which is concerned with a becoming-other). The 'in-between' becoming was conceptualised as a simultaneity that is formed by a re-engagement with the two myths that were originally conceived as opposites.

Smooth vs. Striated: Oedipus and Hippolytos on a 'line of flight'

Smooth space and striated space – nomad space and sedentary space – the space in which the war machine develops and the space instituted by the State apparatus – are not of the same nature.

(Deleuze and Guattari 2007: 524)

Deleuze and Guattari borrow from Pierre Boulez⁴⁶ the concepts of ‘smooth’ and ‘striated’ space-times and elaborate on them in their discussion of the ‘nomad’ and ‘state’ spaces. As Bogue summarises, ‘smooth space is essentially fluid, heterogeneous, without centre or dimensional coordinates, whereas striated space is stable, homogeneous, and crisscrossed with organisational grids (Bogue in Buchanan 2006: 112). If we rethink the journeys in the two myths in relation to ‘nomad’ and ‘state’ space we realize that there are points of congruence and dissimilarity.

In the usual conceptualisation of the myth, Oedipus’s quest is to find the tragically preordained (by *Moípa*, Fate) answer to the question ‘Who am I?’. If Oedipus begins his journey from a ‘smooth’ or ‘nomadic’ space (Mount Cithaeron), a ‘pre-Oedipal’ state where identity and subjectification (‘I’) are not important, where his pierced feet are not a ‘handicap’, he eventually comes across the concept of sociality, and inevitably is faced with the question that translates as ‘how he is different to others around him’. It is in this way that he assumes the struggle to answer his riddling question. In the myth, his journey is towards a ‘striated’ or a ‘state’ space (eventually Thebes) wherein he is hoping to find the answer. In his three encounters, each of the Other(s) is trying to deter him from this journey; to dissuade him from trying to find who he is by measuring himself against the standards, the rules and classifications that the ‘state’ space imposes upon its inhabitants. So, in the re-imagination of his journey, the importance shifted to *how* (or, in effect, where) he is searching for the answer. The focus moved on a ‘process’; one that did not relate to the

⁴⁶ Deleuze and Guattari refer to Boulez’s discussion in *Boulez on Music Today* (1971) in Plateau 14 ‘1440: The Smooth and the Striated’ in the section ‘The Musical Model’ (Deleuze and Guattari 2007: 527).

creation of *peripeteia* and tragic irony but the gradual building of a new space (in a rhizomatic manner of growth, a 'smooth space'), which was offered as an alternative to, and as a dismantling, a de-composition of, the 'state space' where the mythical Oedipus (as well as the Freudian Oedipus) is yearning to find his answer.

If we look at the Hippolytos myth through the same interpretative prism, then his journey also begins in the 'nomadic space' inhabited by the Amazons, but he is then put in a 'state space' in which he is always effectively a stranger. Whereas Oedipus's journey is toward the 'striated space', Hippolytos's was re-envisioned as a struggle away from it; a struggle that only produces results through a 'becoming-animal': through a becoming-horse.

It is in relation to these different journeys that the two myths were conceived as extremities. What differentiates the two journeys further is the fact that while in Oedipus's journey the 'Other' is only implied in his meetings with it (and thus still arguably 'curbed' to a degree), in Hippolytos's it can be conceived as explicit in the process of his becoming-animal. Consequently, in their simultaneity, Hippolytos could not only be treated as inverse to Oedipus, but also as a factor of 'deterritorialization' from within. Thus, the performance was envisioned as the creation of a multiplicity that is produced in their simultaneity. It is not a representation of the Oedipus myth or the Sophoclean tragedy; nor is it a staging of the Hippolytos myth or the Euripidean tragedy. It is a simultaneity that produces a new 'becoming'; an 'in-between' which is already always *a-logon*.

A ‘becoming-molecular’ of the musical text

My quest to compose musically a theatrical performance based on myth presupposed the treatment of a necessarily pre-existing mythical text. Thus, I saw fit to use a pre-existing musical text in parallel, which I treated through a methodology similar to the one applied on the mythical text. The piece of music that was chosen as a pre-text (for reasons that will become evident in the following analysis) was Vivaldi’s *The Four Seasons* (1723).

Deleuze and the ‘diagonal between the harmonic vertical and the melodic horizon’

Deleuze and Guattari differentiate between three periods of music: the Classical (a classification that also subsumes the Baroque), the Romantic and the Modernist. In the first classification they notice ‘a succession of forms compartmentalized, centralized, hierarchized, in relation to one another’ in an effort to create order out of chaos (Deleuze and Guattari 2007: 372). The Romantic composer, subsequently, makes ‘a great form in continuous development, a gathering of the forces of the earth’ (Deleuze and Guattari 2007: 375).⁴⁷ In modernism, composers ‘discover a third way of handling

⁴⁷ Ronald Bogue concludes that in their discussion of this second classification, Deleuze and Guattari refer to ‘what commentators on Romanticism have called organic form, distinguishing thereby the fixed structures of traditional genres from the generative structures that take shape through an elaboration or relations intrinsic to the unfolding of the individual work of art’ (Bogue 2003: 40).

form, matter and force, converting matter into molecular *material* capable of harnessing cosmic forces' (Bogue 2003: 44). Deleuze and Guattari base this classification on their three permutations of 'the refrain' (as point of order, territorial circle and cosmic line of flight). Nevertheless, these three aspects of the refrain, they insist, do not follow a hierarchized evolutionary sequence; instead they function as 'three aspects of a single thing' (Deleuze and Guattari 2007: 344). As a consequence, they adopt a modernist orientation with regard to musical creation (one which emphasizes innovation), but they find this element of innovation in the work of great artists of all periods. In effect, they regard the great composers as innovators of the musical medium of their day and true musical creation as a process of introducing innovation through 'lines of flight' that always already exist within the territories that encircle the medium within which they work; or by inventing 'a kind of a diagonal running between the harmonic vertical and the melodic horizon' (Deleuze and Guattari 2007: 327).

The musical pre-text and music as an event: a season

[M]usic is a haecceity, which is to say that, like 'a season, a winter, a summer, an hour, a date', it is a becoming, a certain kind of affect at differing degrees of intensity, it is a 'this-ness', not a thing or a substance or subject but a mode of individuation that has 'a perfect individuality lacking nothing' and that consists 'entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected.

(Greg Hainge quoting Deleuze and Guattari in Buchanan 2006: 36)

The Baroque is subsumed within the first category of music (along with Classicism) that Deleuze discusses in tracing the 'refrain' and its different functions in musical history. Vivaldi based *The Four Seasons* on four sonnets that he wrote himself. While the debate between proponents of program music and 'absolute' music did not surface until Romanticism, the programmatic nature of the piece is undeniably characteristic, as each one of the Seasons is based on a narrative as exposed in the sonnets. Even if this process of programmatic music seems quite a logocentric approach to musical composition, the music itself escapes the distinctly representational mode that gave rise to it. The music acquires a life of its own because of the 'lines of flight' that are always inherent in it.⁴⁸ Yet, *The Four Seasons* are so well known today that they have acquired an iconic status in classical repertoire and with it an attachment to the titles that they carry. So, the music for the 'Summer' (irrelevantly to the programmatic connection, or the underlying narrative) is inevitably attached to a 'this-ness' that a season is expected to command.

The process of de-composing the piece was based on a problematisation of the predetermined musical forms (used in the Baroque) in the creation of a musical event in the sense of a season. The question, then, with regard to the music, took a similar line to the one I used for the treatment of the mythical text: based on this piece of music, how could I use those elements that exist already in it as 'lines of flight' but are plugged into the pre-existing forms of Western tonal music (Baroque) to which the piece adheres? In the process of

⁴⁸ Importantly so, this does not happen in the same way that the birdsongs of Messiaen (as Deleuze makes him synonymous with modernism and the becoming-animal of music) gave rise to his piano pieces, for example.

de-composing the musical work I chose to focus on one of the movements of the concerto ('Summer') and more particularly the 'Presto' section.

The de-composition process of the music did not happen irrelevantly to the process of composing the performance as will become evident in the following analysis. Through the de-composition of both the myth and the music, I hoped to produce a sort of a 'becoming' as an event; a performance which starts from a found text (both mythical and musical), but which spreads out as a kind of a rhizome with different nodes and stems sprouting out to create affects and intensities; as a multiplicity that grows out and affects all of the sources out of which it comes. Through the de-compositional process, then, I was trying to allow to surface through the myth and the musical text creative forces, which would make the performance an event in the Deleuzian sense. Through de-composition and the subsequent re-composition, I was after a 'molecular' rather than a 'molar' presentation of the pre-texts that gave rise to it.

Generating and composing molecules on a 'diagonal': form and the process as part of the performance⁴⁹

As Bogue notices, Deleuze and Guattari borrow from Maldiney their conception of form not as 'a static shape or a set of fixed relations', but 'understood dynamically as a process of spontaneous emergence and self-shaping' (Bogue 2003: 118). The form is, in fact, more a process than a product. It is a process of folding, unfolding and refolding between all different components that may belong to entirely different milieus, of different natures. As such, a rhizomatic performance can only be created, perceived and analysed in relation to the process that gave rise to it.

Introductions: establishing what will be not

In the process of de-composing the mythical texts I mentioned the subtraction of the mothers (as 'the unique' and a point of coincidence), and the idea of creating a simultaneity as a 'becoming' or a 'diagonal' between the supposed extremities: Oedipus and Hippolytos. Both of these ideas of the theoretical

⁴⁹ The performance score appears in Appendix 2.c. The performance score is principally divided into four sections: Introduction, Plateau I, Plateau II and Plateau III. In the following discussion I will be referring to these sections and subsections, as they appear in the performance score and the accompanying DVD (which is divided in Chapters).

process became part of the presentation in the introductory section of the performance.⁵⁰ The mothers (and the mirror they form) became present in the 'Introduction' of the piece by virtue of their subtraction in the re-conceptualisation of the myths, and Oedipus and Hippolytos were established as extremities before they were (de)composed in a multiplicity.

Oedipus and Hippolytos as extremities

The idea of Oedipus and Hippolytos as extremities is supported by several points (other than but not necessarily dismissive of Leach's interpretation) that become apparent in a comparison of the two myths (and by extension of the respective tragedies). For example, Oedipus's name is derived by an event that occurred at the beginning of his life, while Hippolytos's name by an event that occurred at the end (if we go by the usual interpretation of his name). Oedipus's name is also related to his feet and this connection is not in the least irrelevant to the unfolding of the mythical story. There are several analyses that interpret the feet as a symbol,⁵¹ but in the creative process I treated 'the feet' only as representing one of the extremities that is Oedipus in this dualism that I would later try to dissolve through (and in) a becoming. In viewing Hippolytos's journey through the prism of a becoming-horse, I used 'the head' (as the harnessed part of the 'tamed' horse) as the other extremity. The head is also referred to in both of the titles of the tragedies that Euripides wrote on the myth of Hippolytos: one called *Ἰππόλυτος Καλυπτόμενος* (*Hippolytos Veiled*)

⁵⁰ Performance score: Introduction; DVD: Chapters I-V.

⁵¹ One example is Paul Diel's *Symbolism in Greek Mythology: Human Desire and its Transformations* (Diel 1980: 152-174).

and the other *Ἰππόλυτος Στεφανοφόρος* (*Hippolytos Garlanded* or to be more exact ‘the wreath carrier’).

In accordance, in the ‘Introduction’ the establishment of the two extremities happens through presenting the respective extremities of the body (feet and head). The visual establishment of the ‘feet’ is comprised by a performer’s continuous unsuccessful struggle to stand on his two feet. The extremity of the ‘head’ is shown simultaneously through the process of creating a harnessing structure to be put on another performer’s head. These visual motifs, which represent the extremities, are used later as elements that facilitate the creation of a multiplicity, a becoming. The two extremities of the body are established in this section but the first spores of the ‘becoming’ are also planted.⁵²

In parallel to the presentation of the extremities, three singing performers use their feet to create abrupt and fast gestures while creating round and slow movements with their heads. Their movements represent (visually) the composition of the rhythm between the two extremities: it is the creation of a rhythm (in the Deleuzian sense) that sweeps them up in the creation of this new multiplicity.

It is well known that rhythm is not meter or cadence, even irregular meter or cadence: there is nothing less rhythmic than a military march. [...] It is the difference that is rhythmic, not the repetition, which nevertheless produces it.

(Deleuze and Guattari 2007: 345-346)

⁵² Performance score: Establishing the ‘Feet and Head’, DVD: Chapter IV.

The idea of rhythm as the difference between the two simultaneous (in this case) presentations is extended in the music that accompanies them. The singing performers sing a vocal piece that is based on the notes of the two introductory chords of the 'Presto' and the text of Euripides' *Ἰππόλυτος Στεφανοφόρος* (*Hippolytos Stephanoforos*). The process of creating this piece included the collection of all the exclamatory cries of 'disaster' in the tragedy (nonsensical 'words' – not translated in English but altered in pronunciation – like *oimoi*, *fév*, etc.). The 'words' were used in the order they appear in the text and each phonetic syllable was allocated one note from the introductory section of the 'Presto'. The resulting notes were assigned relative duration values according to the relative durations of the vowels and their accents in the syllables.⁵³ The piece was recorded on the piano and then a reversal of the recording was over-imposed so that the natural piano attack of each note was prepared through the crescendo of its reversal. In the performance, the singing performers and the instrumentalists have the score (with the pitches and their relative values) but the live performance can never be precise in its conjunction with the pre-recorded (especially because of the relativity of the durational values). The effect is an approximation of a simultaneity, which foregrounds this real difference in the 'return of the same'. It is the disparity between the attacks and intensities of the pre-recorded performance and the live one that produces this sense of rhythm.

⁵³ Based on older forms of Greek, there is a basic distinction between so-called μακρά (long) and βραχέα (short) syllables.

The 'diagram' as a form in process

The two extremities of the body were established in the 'Introduction', but were also used to produce most of the movement material that appears in all three Plateaus, and also gave rise to entire sections themselves that are irrelevant to the stories of the myths (but rhizomatically connected to the construct of the performance).⁵⁴ Furthermore, the 'Introduction' of the performance establishes, through 'the game of language', a question that was instrumental in the construction of the 'multiplicity', and gave rise to the creation of a 'diagram'.

In the establishment of the 'head' motif a performer weaves together a thread that is coming out of another's mouth.⁵⁵ As she does so in the frame that encloses both of them, she utters a text as if saying a fairytale to a child. The actual text is comprised of definitions of the Latin *norma* ('the carpenter's square' and subsequent meanings of the English 'norm'). When the construction of the woven wreath-like structure (language) is finished and put on the performer's head, another performer who wrote on the floor the word 'Stephanoforos' (referring to Euripides' tragedy) calls out 'Presto' and the 'game' begins.⁵⁶ The 'game' is again based on the same text of *norma*, but the second performer who tries it out, interrupts the 'game' by asking the question: 'But, what if I want to be a butterfly?' The 'Introduction' finishes with this question, which points to the idea of a becoming-animal. Under the

⁵⁴ An example of this is the 'football/ tango' sequence that will be discussed shortly.

⁵⁵ Performance score: Establishing the 'Feet and Head', DVD: Chapter IV.

⁵⁶ Performance score: The Game of Language, DVD: Chapter V.

frame of a logocentric construct, a becoming-animal is unacceptable and the performer who asked the question is marginalized. But, the particular choice of animal (butterfly) was not accidental. Yet, it was the product of a 'diagram' that came out of an accident.

In his essay on Francis Bacon, Deleuze talks about a 'diagram', which is formed out of accidents in the process of painting and which allows the image (in deformation) to evade the naturalism of representation. The idea of creating through a 'diagram' that is produced out of the process of creation itself is akin to the concept of form that I mentioned above. In this particular case, the accident was a realisation that came about through the working title *ALogon Metaxis* and the process of representation of the 'head' motif.

Metaxi ALogon: an 'in-between' and the accident as the impulse for a 'diagram'

'Metaxis' is a term used in performance studies to mean: 'The state of belonging completely and simultaneously to two different autonomous worlds' (Boal 1995: 43), or, as William Echard explains, 'to denote the state of mind in which performers and/or audiences are simultaneously inhabiting two different worlds: in [the case of a musical performance], being aware of both the virtual and actual sides of a musical event' (Echard 2006: 12). It is derived from Greek where the word 'μεταξύ' means 'in-between'. Interestingly, in its

appropriation into English, and the replacement of the ‘v’⁵⁷ with an ‘i’, the word in its new spelling resembles another Greek word ‘μετάξι’, which means ‘silk’. This created an accidental coincidence between the word ‘silk’ and the representation of the vocal thread coming out of the performer’s mouth and woven into the linguistic construct. While no text on silkworms was used in the ‘Introduction’, the question at the end of this section, points towards the idea of the becoming-animal as well as the process through which the silkworm becomes a butterfly. Having posed the question in the ‘Introduction’, the rest of the performance is comprised out of three plateaus that essentially offer an answer. Interestingly, while we can easily observe with a naked eye all other stages of the life of a silk worm, the ‘metamorphosis’ process is hidden in the cocoon. And it is that which we cannot see with naked eyes that the performance is attempting to present as a process. This idea of seeing what lies inside is pointed to at the very beginning of the performance (via the projections of the foeti through the ultrasound images), but this way of seeing was re-invented (as it is presented in Plateau III) through a different way of experiencing what lies hidden inside: one that obliterates the dualism in/out and transcends our usual ways of experiencing through seeing and hearing.

The notion of the ‘introduction’ is something that acquired an important role in the performance as a part of the whole that lies both inside and outside of its content proper.⁵⁸ It is a section that, by virtue of its content (and the fact alone

⁵⁷ The ‘v’ sounds like an ‘i’ in ‘milk’.

⁵⁸ The idea of the introduction as a supplement that in fact affects and not only recapitulates the main part of a ‘text’ is referred to in a later part of the performance where a performer reads from a book of poetry by John Huddleston. Before the poem *The Four Seasons* starts,

that is redeemed necessary), points to the third aspect of the 'refrain' as 'cosmic line of flight'. Within the 'Introduction', there is a 'Prologue' (as is customary in Greek tragedies).⁵⁹ Yet, it is not uttered by one person, but by many (as it progresses). The 'Prologue'⁶⁰ begins with a phrase that appears at the end of such a tragedy prologue ('All that remains is to tell you my name'), but as true with any multiplicity (as opposed to a character in the text of a classical tragedy) it has no one name: 'I am a Season, at best' is the answer we get from the 'Prologue'; a section which is normally used to introduce and situate the characters within the fictional cosmos (time, space, situation) of the play. And this statement relates to the conceptualisation of the performance as an event (like a season) and to the music of the 'Summer' that was used as a point of departure.

The Three Plateaus and the 'diagonal' as a rupture in the fabric of dualisms

A becoming-animal and the 'Dividual' as an alternative to a 'tragic' dualism

In a practical manifestation of the idea of a 'transcoding' between Oedipus and Hippolytos, all of the moments in the performance are presented in

the book includes a page with errors and corrections to the printed text. (This text can be found in the performance score: Plateau II).

⁵⁹ In *Hippolytos Stephanoforos*, for example, Aphrodite appears in the 'Prologue' to introduce us to the fictional cosmos of the tragedy.

⁶⁰ The text appears in the performance score: Prologue, and DVD: Chapter III.

conjunction with the rhythms and intensities of a becoming-horse. In the process of rehearsal, the performers and I began thinking of the concept of 'becoming-animal' and, more specifically, 'becoming-horse' from the very beginning. Even if the process began with an imitation of horses, we moved from that to a process wherein we extracted from that mimetic practice a sense of being along side this new notion of the horse or a 'this-ness' that was embodied in the rhythms, intensities and gestures that we all tried out. This idea was implanted in the process of the presentation of all three Plateaus in all aspects of the performance: the visuals, the sound (text and music) and the movement.

Plateau I, for example, begins with the meeting of Oedipus and his father Laios.⁶¹ At the moment of his meeting with Oedipus at the crossroads, Laios is on his chariot. Looking at this meeting through the prism that allows a becoming to arise through the co-existence of the two myths (Oedipus and Hippolytos as re-imagined), I re-visualized Laios as a multiplicity, as 'a pack of horses' that is trying to deter Oedipus from returning to the cage (the striated/state space, from which Laios displaced him when he was an infant). Out of this multiplicity – the 'pack' that appears in front of the cages – emerge individual performers each taking up the character of Oedipus in turns. No performer is representing Oedipus or Laios more than any of the others. It is a multiplicity that changes with every movement and gives rise to stem-like points of individuation through the movements and rests that are implicit in it.

⁶¹ Performance score: Plateau I, Laios, DVD: Chapter VI.

In this presentation of the first meeting there is a suspension of the dualism chorus/protagonist that exists in Greek tragedies. The question effectively is one of treating a group of performers as a multiplicity of a crowd: the *Dividual*. Bogue notices that what Deleuze and Guattari call the 'Dividual' is a collectivity that is described by Debussy as a goal in his choral writing:

What I would like to make is something more sparse, more divided, more relaxed, more impalpable, something inorganic in appearance and yet fundamentally ordered; a true human crowd in which each voice is free, and yet in which all the united voices together produce one impression and one movement.

(Debussy cited from Barraque in Bogue 2003: 42)

My effort, then, was a struggle to erase the line between chorus and protagonist. To create protagonists that sprung through a *chora*-tic multiplicity and fell back upon it. The goal was that in every instance of individuality, the performers always still carried within them a sense of this multiplicity that s/he temporarily came out of; and every time the group represented an individual as a 'multiplicity', they were acting as a 'pack', a 'choral crowd'. This choral multiplicity was imagined as a group of individuals that was drawn together by a centripetal force, which allowed individuals to move in different directions but kept them together as an elastic glue substance.

There is a further connection between Laios as 'Other' and the chariot (or the horses), which is not referred to in Sophocles' tragedy, but became important through the re-imagining of the meeting under the 'becoming-horse' molecule

that was implanted in it. Laios abducted and raped Chysippos, the son of Pelop,⁶² alluring him with the excuse of helping him with chariot practice. It is as 'Other' but also King that Laios falls in a crime of his own entrapping and entrapment. Consequently, in the resulting simultaneity he is presented as a 'pack of horses', but also as an authoritative figure. In this latter part of the simultaneity, it is the myth in its reverberation with the de-composition of the music that create a rhizomatic growth.

If we were to look at the score of the 'Presto' closely, one thing that springs out is the continuous use of scalar patterns for the different parts of the score. Taking the scales out of context, this section theatricalises⁶³ the process of musical training as a harnessing/limitation of the creativity of the individual performer in the name of an all encompassing law of 'proper' technique and 'proper' sound quality (norm), and points to the practice of improvisation and the play with unconventional timbres that became central in the de-composition of the music in the performance.

The musical part of this section takes on a life of its own, but, at the same time inevitably accompanies the simultaneous presentation of the 'chora-tic multiplicity'. The music, in this case, does not duplicate the idea of the chorus as a crowd. In its structure, it is very clearly divided between sections of two different natures. While this idea of the multiplicity is presented at different

⁶² It is interesting here to notice yet another connection between the name of Pelop's son with the 'horse' (his name means literally 'golden horse').

⁶³ The bass-clarinetist is called on stage by an authoritative figure to 'come and practise, boy'. As he moves from the scalar patterns and the proper quality of sound to improvised sections (which include unconventional timbres), the authoritative figure pulls the chords of control to put him back in order and every time pulls him closer to his 'cage'. When he is finally in it, she feeds/rewards him.

parts of the performance, it is towards the end that the music also takes on the role of the choral crowd.

In Plateau III, Teiresias is presented again as a 'choral crowd', but the music duplicates and affirms this structure.⁶⁴ The piece of music was built on a line from Sophocles' *Oedipus Rex*, in which Oedipus (ironically) tells Teiresias: 'τυφλός τα τ'ωτα τον τε νουν τα τ'όμματ'ει' ('You are blind in the ears, in the mind and in the eyes'). This line was chosen from the *Oedipus* text because of the conjunction it makes between seeing and the ears, which proved quite important in the presentation of Plateau III (as I will discuss later), but also because of its musicality in ancient Greek. The phrase is most well known because of the strong degree of tragic irony it encapsulates, but also because of the very strong assonance of the 'τ'.⁶⁵ In fact, in this line, the consonant 'τ' is paired with almost all the vowel sounds of the Greek language. The accompanying piece of music resulted from improvisation sessions in which the performers were asked to begin with producing sounds based on the consonant 'τ' (with its different pairings with vowels) and gradually to move to a section where the vowels were used alone. Again, the vowels in this new section corresponded to the notes of the first two introductory chords of the 'Presto' section. However, this time all of the notes were presented together. In the resulting composition of the improvisations, the goal was that there was neither a protruding melodic line nor a sense of a harmonic movement. While there was a definite sense of movement, it happened through the change in intensities and timbres along with the change in vowels: the notes feel like

⁶⁴ Performance score: Plateau III, Teiresias, DVD: Chapter X.

⁶⁵ The letter 'τ' translates to a 't' in English, but the actual corresponding sound is something between a 't' and a 'd'.

they are suspended in an ocean of sound. This piece accompanies the entrance of the multiplicity 'Teiresias' and 'its' meeting with Oedipus (who is now represented by a female performer). The blinding of the natural eyes happens through a way that points to an alternative way of seeing: she 'blinds' herself by placing earphones on her eyes. Teiresias 'sees' what others cannot see, because s/he can hear through the eyes. It is this alternative way of seeing that Deleuze's theory, and by extension the performance, is asking the audience to embrace.

Paul Klee says that the object of painting is not to render the visible – to reproduce visual entities – but to *render visible*, to make visible that which is not visible, the forces that play through the visible.

(Bogue 2003: 44)

This appears as a doctrine of modernism according to Deleuze and Guattari and it can be said to hold true in any field of the post-romantic era: poetry, music, theatre etc. If the goal of art is to render visible the invisible, then the goal of 'music-theatre as music' would be to render audible the invisible (as well as visible the inaudible). This is the importance of this meeting with 'Teiresias': his mind (*νοῦς*) is not blind (*τυφλός*) because (unlike Oedipus, at this stage) he is not trying to see things with his eyes. He knows how to hear things with his eyes and see things with his ears. In effect, this section represents the overall aim: the composition of a performance where sound (music) is used to present the audience with a form of 'deterritorialized' seeing and the visual is used to allow a 'deterritorialized' form of hearing.

The simultaneity of the extremities as a ‘line of flight’: using music to create a ‘deterritorialization’

Having established the ‘feet’ and ‘head’ as the motifs representing the extremities, we used them in our movement workshops primarily as the parts of the body that connected us to the idea of a becoming-horse. But, to obliterate the dualism that is already inherent in these extremities, I tried to create a different sort of simultaneity. The football game⁶⁶ became a space where the ‘feet’ and ‘head’ could be clearly connected for the first time, but also an opportunity to present in terms of everyday-life experiences how people are engulfed in striated spaces⁶⁷ which, concurrently, include traces of ‘deterritorialization’ however much the law (*logos*) of the striated space is trying to eliminate them. In a football game,⁶⁸ the players are allowed to use any parts of the body (but primarily feet and head) except the arms, with the ultimate goal to score. By abstracting this game into a dance sequence, the teleology (the ‘goal’) was subtracted (again, ‘n-1’) so that the focus shifted on the rule of ‘no touching with the hands’. In any instance of a prolonged touching with hands between the performers, a ‘referee’ blows on a tuning device (instead of a whistle) and signals to the performers that no hands are allowed. The use of the tuning device follows up on the issue of rules (of

⁶⁶ Performance score: The football/tango, DVD: Chapter VII.

⁶⁷ In extension to this point, the football/tango sequence is presented as an example of how a space of play is also a microcosmos of the social construct and its laws. This game comes as an extension of the ‘game of language’ – to the extent that they both happen within the process of socialisation, none of these games are ‘innocent’.

⁶⁸ There is an interesting discussion of the difference between football (American football) and soccer (British football – the term that we are using in this discussion), with regards to their conjunction to the notions of the ‘striated’ (state) and ‘smooth’ (nomad) space respectively in Eugene Holland’s ‘Studies in Applied Nomadology: Jazz Improvisation and Post-Capitalist Markets’ (Buchanan 2006: 25).

‘proper sound’) we have to abide by in our musical practice, but also points towards the relationship between a dance and (the usually regulating nature of) the music that accompanies it. Before I discuss this relationship though, I need to also present the process of composing the music.

Following up on the idea of the ascending and descending scalar patterns that exist in the ‘Presto’ section and through our vocal experimentation in the rehearsal process, I realized that there was a similarity that we could explore with regards to the general contours of those scalar patterns and the ‘neigh’ sound of a horse. But, certainly, there were differences in the intensities (dynamics and timbres), a sense of a ‘multiphonic’ quality in every individual neigh, as well as microtonal pitch considerations and a higher degree of rhythmical complexity in the formation of the contours. In exploring these ideas with the guitarist, we experimented with creating descending lines by using a pick and other means to scratch along individual strings of the guitar (from tuning to sound board). Our purpose was not to imitate the neigh of the horse, but to use it in order to create raw material with which we could try to musically approach a becoming-horse through the intensities and rhythms that are particular to this becoming. While recording these sound experiments we tried several different ways of ending each descending contour and, in some cases, the descending, which was controlled and relatively smooth, ended with an uncontrolled loosening of the energy accumulated in the wrist and fingers, so that the hand would hit other chords and/or the sounding board producing a strong final sound gesture. This accidental sudden burst at the end of a controlled (yet volatile) section seemed to approximate in intensity the

movements that we had been exploring in our physical workshops in our effort to capture the notion of a becoming-horse. It approximated those rhythms that a horse's presence commands (even when it is tamed); those implicit energies that manifest in unexpected sudden movements and create a sense of dangerous power and awe.

The recorded guitar gestures were manipulated in the computer through a process of time-stretching primarily to enhance the sense of a varying rhythm through differences in length and pitch. This, in effect, created an even more intense experience of the micro-tonal quality of these descends and a stronger corporeal quality in the resulting part of the gesture. It also offered the opportunity to create (through the juxtaposition of different times) an impression of long times and shorter ones and to create a sense of rhythm as explained by Deleuze and Guattari: a rhythm that is composed out of the differences in the repetition of the same. Using, then, the original gesture as a 'refrain', it became obvious how through a time-stretching procedure, the resulting music used the 'refrain' in order to 'deterritorialize' it.⁶⁹ In the composition of these different permutations of the original gesture, the guiding principle was not a metrical grid, but again, an effort to approximate through them the rhythms and intensities of a 'pack of horses'. The different degrees of time-stretching and the different gestures themselves allowed for an a-metric sense of rhythm, which includes rests as well as sound movements.

⁶⁹ The ending sound of the guitar phrase is also used in the 'Introduction' when 'Oedipus' is framed by a rectangular light – this time sounding like a closing door. It also forms part of the sound-scape in the final section of the performance after the performers jump out of the frame/mirror.

Simultaneously, and in our effort to re-contextualize the football sequence into a dance, I became aware of the similarity between this build-up of energy in a very controlled pattern, which ended with its release in a sudden gesture and the movements in a 'tango'. This gave rise to an additional musical line. The pianist and violinist produced material in an improvisation session in the studio. The recordings were then fragmented, and some parts overlaid to create fragments of tango-like music. These fragments were used to create an extra layer for the beginning of the sequence using the pre-composed guitar gestures that I discussed previously (and especially the punctuating ends), as impulses for the fragments' placement. Thus, quite importantly, it becomes apparent in the presentation of this procedure, that the tango-esque fragments did not dictate a rhythmical grid upon which the guitar sounds were overlaid. Each of the tango fragments ended on a violin note (a G-note which points to the tonality of the 'Presto' section as do the chosen fragments of the improvisation), which changed micro-tonally as the violinist was asked to explore different textures and timbres that he could produce on any G-pitch on the violin. This points, once more, to a space of relative rest that is imbued with varying degrees of timbral and dynamic intensity. The music in this section discussed so far was composed of these components that have different metrical patterns, but they present a whole in their composition; a whole that is imbued with different degrees of intensity, timbre and senses of meter, and that produces a sense of rhythm exactly because of those differences.

After an intermediate section that I will discuss separately, the section of the manipulated guitar patterns repeats without the pre-recorded tango fragments

exposing it for its a-metric quality (created through the variety of times that it includes). The live music of this part of the sequence was once again improvised. However, this time it was improvised in response to the pre-recorded a-metric, yet clearly gestural, character of the guitar patterns, on the one hand, and within a bi-directional relationship with the movement of the actors. And this relationship of actors/musicians becomes important as far as it creates a space of rhythm that is 'in-between'.

The whole of the football/tango section was choreographed independently to the music – or any tango music – to include different senses of time that did not fall within any pre-inscribed metrical pattern. In the first section then, the pre-recorded music and the movement of the actors exist on separate levels of rhythmic patterns and this difference between them is what produces a sense of rhythm. In the latter section, the tango fragments have been subtracted, but they exist even as a stylistic implication (that influences both the nature of the movement and the improvised music). The actors, along with their pre-conceived sense of time embedded in the choreography (and embodied through repetitious rehearsal of the movement sequence), now have additional layers of time created by the pre-recorded sound and the improvised sound of the live musicians. The musicians – who had improvised the pre-recorded material – are influenced by the way the pre-recorded material was treated, but are now in a place where they have to improvise material in reaction to the pre-recorded gestures and the choreographed ones which, more often than not, are non-coincidental. This, in effect, creates a plurality of temporalities within the same time-space both in the musical sense but also the actual sense – the

time embedded in the choreography as learned in the rehearsal space and time, the time-space of the pre-recorded music etc. It is through this plurality of times that the music of this sequence helps with ‘deterritorializing’ the ‘football/tango’ and exposes it as a ‘metaxi(s)’ (i.e. an ‘in-between’).

However, because the dance started as a duet between two men (as in a football match, it is always between individuals of the same sex), a further ‘deterritorialization’ was initiated by the introduction of a couple of different sexes. As the male couple is performing the football/tango choreography, a female performer dressed and acting in an iconic sexualised-female manner comes to the microphone and (from within the actual frame that surrounds her) she sings a song as a ‘seductress’. In simultaneity with the men dancing the aggressive football game, the audience is presented with a classic model of a highly sexualised form of femininity. This female representation is framed both physically by the actual frame on stage but also by the now ‘striated’ (pulsed) music that accompanies it. In this intervening section, the pre-recorded music changes and a regular percussive pattern is overlaid to help with this metrical framing – in a way that the pre-recorded guitar patterns are composed to fall approximately within a regular metrical pattern.⁷⁰ The female performer sings a melodic phrase⁷¹ in a seductive jazzy way (the iconic female jazz-club singer), but then leaves the frame and takes off her high-heel shoes

⁷⁰ The pattern is long in periodicity and (by the nature of the sounds used) not entirely indicative in its accents of the strong beats. Moreover, because of the different degrees of time-stretching the approximation in the organisation of the manipulated guitar gestures according to the regular meter, could never be precise. There is always a real difference between the regular percussive section and the manipulated guitar patterns even if in their coming closely related to the meter the guitar gestures create the illusion of being regulated by it.

⁷¹ The melody is based on the notes of the beginning of the ‘Casta Diva’ aria that will be performed later.

and, in a rather unconventional dress, joins the football/tango group. She escapes the 'frame' and introduces a 'deterritorialization' in the football/tango 'game' by becoming part of it. She escapes her iconic representation by blurring the lines between the two worlds: a man's and a woman's. After the escape from the 'frame' the music changes gradually into the third section discussed earlier: the section of an 'in-between'.

A becoming-woman and musical de-composition as a rupture of time

All of the three becomings (-woman, -child, -animal) in music are presented by Deleuze as ruptures in the fabric of dualisms – 'asymmetrical binary oppositions' (Bogue 2003: 35) – that is inherent in social coding. Bogue explains that 'a becoming deterritorializes such codes and in its operations necessarily engages the underprivileged term of each of these binary oppositions' (Bogue 2003: 35). The football/tango sequence engaged partly with this issue of de-composing the social codes that assign behavioural norms to the two sexes. This issue was further explored in the presentation of the immediately next section: the meeting of Oedipus and the Sphinx.

Deleuze and Guattari's discussion of the becoming-woman in music is partly inspired by Dominique Fernandez's study of vocal traditions in England, *La Rose Des Tudors*. Fernandez notices a schism in the history of vocal music somewhere in the nineteenth century wherein the castrati who sung the 'lead roles on all the lyric stages of the world [...] disappeared completely'

(Fernandez in Bogue 2003: 35). Fernandez asserts that thereafter, vocal music was driven by a new order according to which ‘men must be men and women must be women’ (Fernandez in Bogue 2003: 35). The only traces of the old order are to be found, he asserts, in the vocal practice of choir boy-sopranos and countertenors.

Deleuze and Guattari see in Fernandez’s examples a becoming-woman and becoming-child in music, a “machining” of the voice that denaturalises it, that deterritorializes it by decoding it as masculine or feminine, adult or child.

(Bogue 2003: 36)

The meeting of Oedipus and the Sphinx⁷² is accompanied by the music of another iconic piece in the Western classical music repertoire: the aria ‘Casta Diva’ from Bellini’s opera *Norma* (1831). The issue of chastity is one that is relevant to the myth of Hippolytos, but in our case, and this sequence in particular, our focus on the ‘Casta Diva’ aria was based on its performative aspect. It is an iconic aria for soprano and, as such, it has been performed by female opera singers of great stature (including Maria Callas who made ‘Casta Diva’ her signature piece). The use of this particular piece in Plateau II presents us with different forms of ‘deterritorialization’, as will become evident.

A male performer sings in falsetto voice the beginning of the aria while the rest of the performers are trying to reach the head of the Sphinx and come in

⁷² Performance score: Plateau II, *The Sphinx*, DVD: Chapter VIII.

contact with it with their heads.⁷³ The beginning of the aria is performed live through a megaphone and into a microphone that was plugged into a guitar amplifier. As the male singer sings the aria, each of the other performers who comes in contact with the Sphinx is joyously engulfed within her big dress. Finally, one of them remains: he is not able to reach the Sphinx.⁷⁴ This performer silences the male singer by confiscating his megaphone and using it as an amplifier of his own speaking, manly voice as he exclaims: 'Man'.

In this case, the parallel action of the singing male was employed as an element that assists in the 'deterritorialization' of the iconic meeting of the male Oedipus with the female/animal Sphinx. The falsetto singing exposes the male voice to a becoming-woman that is questioning the dualism that is simultaneously presented between the performer temporarily representing Oedipus and the Sphinx. Indeed, the 'rightness' of his answer is put under investigation. As an 'Other', the Sphinx (through her riddle) shows Oedipus that trying to find the answer to *his* riddle ('Who am I?') presupposes a becoming-other that does away with binary categories of thought. The 'Other' that is the Sphinx collapses not because Oedipus's answer to her riddle was correct (and as with every riddle there are several 'right answers'), but because 'man' was one of the wrong ones. As she collapses, the singing male (an anti-Oedipus in effect; an *a-logon* that is always in-between) who was singing outside the 'frame' (both literally and metaphorically), resumes the

⁷³ The group formations were based on the idea of creating structures/creatures of four legs and a long neck with a head. More importantly, in their movements these formations were also meant to visualize a sense of 'grace' that is inherent in the movements of a horse.

⁷⁴ The depiction of this encounter in art is interestingly done usually in a way that Oedipus appears taller than the Sphinx. Examples include Gustave Moreau's *Oedipus and the Sphinx* (1864), Jean-Auguste-Dominique Ingres' *Oedipus and Sphinx* (1808).

weight/burden of the frame and walks slowly back to his place. So, it is both the answer 'Man' and the voice that uttered it that come in opposition to an *a-logon* becoming which could give, by implication, the right answer to Oedipus's own riddle.

The music of 'Casta Diva' did not come out of the de-composition of the Vivaldi piece but through a 'deterritorialization' of the mythical instance itself.⁷⁵ It arose as a 'line of flight' from the mythical context in the presentation of the second meeting (of Oedipus with the Sphinx). The male performer singing the 'Casta Diva' aria is a means of re-considering the boundaries encoded in male-female dualisms: dualisms that form the core of the logocentric construct that permeates the state-space wherein Oedipus is trying to find his answer. Yet, there are additional forms of 'deterritorialization' in this presentation that are related to the notion of de-composition.

In discussing popular electronic music, Drew Hemment makes reference to the Edison *defect*.⁷⁶ He suggests that whereas Edison may have struggled to create a clear/transparent documentation of the sound event, the inherent imperfections of the medium contained 'a musical potential that would come to be explored during the course of the twentieth century within electronic music, in a counter-history marked by accident, manipulation and reuse that

⁷⁵ In addition, it was created as a rhizomatic extension of the text/definition of *norma* and its implied meanings in the introductory section of the performance.

⁷⁶ Hemment presents this term in opposition to the 'Edison effect', which is the term Paul DeMarinis uses to describe an impoverishment that any musical performance undergoes through the act of its recording and its presentation as an 'audio document' (Chanan 1995 quoted by Hemment Buchanan 2006: 79).

detached itself from the *telos* of representational technologies' (Hemment in Buchanan 2006: 80). As the Sphinx collapses, the aria is heard in an old recording of Maria Callas. The imperfections of the sound technology itself along with the style of performance and the particular voice of Maria Callas mark the fact that this section of the performance is introducing another block of space-time within the space-time of the present as it unfolds in the performance. 'Different points in musical history or non-musical events can therefore be referenced and juxtaposed, breaking or mutating the unity of past-present-future, making time an object of perception by confounding the anticipation of succession' (Hemment in Buchanan 2006: 90). The inclusion of the 'Casta Diva' aria recording sung by Maria Callas underlines this process that has been used in the performance in a less obvious way already: a 'rupture of recording', as Hemment calls it, that results in a 'deterritorialization' of the performance space-time.

In addition, this 'deterritorialization' is introduced and supplemented by another. The performer/singer is also the person who was hitherto performing on the piano.⁷⁷ When he leaves the musicians' 'area' and performs the aria, he is accompanied by a recording of the piano part that he performed in another space-time. The use of a megaphone, which changes the quality of the voice being amplified in a way that it superimposes imperfections of a nature similar to the static of recording, prepares aurally, in effect, the section where the recording of Maria Callas will be heard. The audience is also presented with a 'deterritorialization' of the performative/operatic voice: the singing of the aria

⁷⁷ This is in preparation of the idea of the 'vocal chords as instruments' that I will discuss later.

through a megaphone comes in opposition to conventional operatic practice where the ultimate goal of the singer is to showcase a perfect voice that s/he struggles to acquire through extensive training (an extension of the subject mentioned earlier on musicians' training in the case of the clarinettist). The megaphone proved a great tool in the 'deterritorialization' of the voice, as well as the *detachment* of the voice from the performer: First, he is unable to hear his own voice (and as a result control it) as well as the audience that is situated in front of the megaphone. Additionally, the voice is amplified through the guitar amplifier, which is also situated in front of the performer and facing the audience. This produces a rupture in the voice that is coming out of two – if not three – sources. This rupture may not be apparent at the beginning, as the amplifier is quite close to the megaphone, but towards the last section of the singing, the actor representing 'Oedipus' moves the amplifier towards the centre of the stage – an action in which he effectually takes the voice away from the singing performer. When the actor takes the megaphone from him on the word *senza* (without) in the aria, the singing performer is not heard anymore, almost as if the voice was coming out of the megaphone and not his body.

The recording of the aria (sung by Maria Callas) continues from where it was left off in the live singing, producing, in musical terms (with regards to the pre-composed piece), a linear sense of time accentuated by the fact that the piano accompaniment had been changed to imitate the chordal quality of the orchestration of this new section in the piece. Therefore, there is a rupture of time in the appearance of a recorded version of the piece as discussed earlier,

but also in the way (order) of presentation: which proceeded which (the recorded or the live singing)? Which is the pre-existing one and which enables the other to be part of the performance? These questions create a widening of the rupture of time. The fact that the imperfections of technology connect the quality of the sound to the sound of the voice coming out of the megaphone, extend this rupture. In addition, this 'imperfection' of the sound is accentuated through a further manipulation of the recording (through filtering procedures) so that *it* slowly becomes the centre of the musical material. Like in any becoming the underprivileged term of the asymmetrical binary – in this case 'noise' as opposed to the music 'proper' – is engaged.

This sound-scape accompanies the next section and slowly fades away into silence; three 'creatures' crawl out simultaneously from under the collapsing Sphinx (who is now no more than a collapsed dress) and move towards the audience and the performer who represented Oedipus. Whereas the riddle of the Sphinx, as understood by Oedipus, described an evolutionary journey in the life of each 'man' (four legs, two legs, three legs), in this presentation the three moments are shown simultaneously; like the three aspects of the 'refrain': no one proceeds nor precludes the others in a time-space that is ruptured. So, a multiplicity comes out from what used to be a representation of the Sphinx and towards a 'molar' representation of Oedipus. This multiplicity is, as the Sphinx was trying to show him through her riddle, one answer to *his* riddle; a multiplicity which is innately connected to both a becoming woman and a becoming-animal: not a 'molar' representation of a mythical teratomorphic female/animal (albeit the fact that this teratomorphy points to

the multiplicity if only by way of ‘recapitulation’ and ‘curbing’ that Deleuze see as a function of myths), but a form of an *a-logon*, an in-between that is unnamable.

Musical ‘deterritorialization’: the voice/instrument dualism

Fernandez holds Verdi and Wagner responsible for the establishment of prohibitive categories of gender role assignment in the operatic voice, but Deleuze and Guattari assert that even if in Verdi and Wagner the gender roles maybe restored, the voice is ‘deterritorialized’ through a change in its relation to the orchestral accompaniment. This practice, they claim, is furthered in the work of certain modern composers. The question here becomes: how can the voice be de-hierarchized in its relation to the other instruments?

The immediately next section of the performance⁷⁸ starts with an improvisation based on the text of several riddles all of which end with the question ‘Who am I?’. The actors begin with normal speaking of their texts simultaneously, slowly introducing a kind of *Sprechstimme*. Both due to the simultaneity of the uttered texts and the exaggerated form of utterance, the semantic meaning of the words is quite obliterated in varying degrees. At the same time, the instrumentalists are improvising along with the actors. The instruments start with more percussive sounds and pointilistic gestures and gradually begin to introduce fragments of melodic gestures in co-operation with the voices. The group works together as a multiplicity of a crowd: in this

⁷⁸ Performance score: end of *The Sphinx*, DVD: Chapter IX.

improvisation there is no hierarchy between the voices; they are all individual voices that work together and are affected by each other as much as the multiplicity they create is affected by all. In this non-hierarchical relationship, 'the voice is "machined" by the instruments, deterritorialized in a direction that leads eventually to what Deleuze and Guattari see as the "molecularization" of the voice' (Bogue 2003: 37). But, implicitly, there is a further issue of 'deterritorialization' in this particular form of 'machining' the voice that Deleuze and Guattari do not address in their discussion of music: the questioning of the hierarchy between the voice of an authoritarian composer and the performers.

Unfortunately, in their discussion of music, Deleuze and Guattari focus on the Western classical tradition and always discuss the music of particular composers; in effect, they regard music as something created by the composers. Nevertheless, as Jeremy Gilbert notices, this model perpetuates 'the most obvious institutional hierarchy which typifies hegemonic musical practice in the West, and which is directly challenged by improvisatory practices' (Gilbert in Buchanan 2006: 121). The lines between composition and performance are blurred within the realms of improvisation which 'is composed and de-composed as it is performed, even when it takes place within pre-arranged parameters' (Gilbert in Buchanan 2006: 121). Regardless of this elision in Deleuze and Guattari's discussion of music, the practice of musical improvisation does fall within the radical conception of music as a

‘diagonal’.⁷⁹ Furthermore, it is presented here, and in other sections of the performance, as a factor that is indispensable in the production of what they call the “‘molecularization” of the voice’. It is a further form of ‘deterritorialization’ that I am effectively talking about: one that lies outside the boundaries of a specific work of a particular composer; one that explicitly reveals the product as a process. This is particularly important in relation to my use of the pre-existing musical text. The process of de-composing the musical pre-text would not have been complete without evading the boundaries of a newly created yet still pre-performance-composed work. The improvisation happens within certain parameters⁸⁰ and this is also the case with the visual component of the performance. Apart from certain sections (like the football/tango sequence), most of the movement sequences are improvised within certain parameters that we established in the process of rehearsal and all of those parameters are themselves related to other issues of ‘deterritorialization’.⁸¹

The ‘horse alphabet’ and vocal chords as instruments

This particular improvisation (on the ‘Who am I?’ riddles) ends with the formation of a big cage, which coincides with the phrase ‘The Alphabet’: the

⁷⁹ This is further supported by the fact that while they do not particularly discuss the subject of improvisation, Deleuze and Guattari state in ‘Of the Refrain’ (while discussing the third aspect of the ‘refrain’) that ‘to improvise is to join with the World, or meld with it’ (Deleuze and Guattari 2007: 344).

⁸⁰ These include certain texts that are given to the performers (like the riddles, which appear in the performance score: Plateau II) as well as the preparation process which included workshops on how to listen to each other and collectively produce a sound-scape that included gestures, rhythms and rests which, again, were based on the general sense of approaching the ‘this-ness’ of a ‘becoming-horse’ through music and including the descending and ascending vocal lines (as discussed earlier in connection to the ‘neigh’ of the horse and the ‘Presto’ section).

⁸¹ An example is the case of presenting Laios as a ‘pack of horses’.

corner stone of every written language. In its construction and presentation (the movement of the cages to form a bigger one that represents the ultimate 'striated', state space – Thebes) this section exposes itself as an 'in-between', as a process, which nonetheless has an end, a *telos*. Of course, from underneath, or perhaps from within, this *telos* spring 'lines of flight' once again.

The performer who declared: 'The Alphabet', compliments the phrase with 'The Horse, as follows:' to complete the title of the next section.⁸² She writes down A, B, C and so on, to mark divisions in the text she was given (a poem on silkworms – a poetic list of their characteristics). With every letter, another performer is performing a horse-sound as part of 'the horse alphabet'.⁸³ This alphabet (contrary to most human alphabets) is based on sounds that are devoid of any purpose in written form. The horse's sounds are taken from a musical language that is undoubtedly meaningful in its relation to the Cosmos⁸⁴ and at the same time evades a written form. In its comparison to human alphabets – and, by extension, the human language – this alphabet and its performance in parallel to the projection of human vocal chords make apparent that we too have the capacity to create a 'language' of this sort. It is

⁸² Performance score: The horse alphabet, DVD: in Chapter IX.

⁸³ 'The horse alphabet' 'climaxes' with the last item, which is the most characteristic: the 'neigh'. The performer makes no attempts to imitate a horse in mimetic representation. She is, in effect, presenting, again, an important part of the process that gave rise to the performance (both with regards to the musical/aural component and the de-composition and subsequent re-composition of the mythical texts). In addition, this presentation of the 'horse alphabet' is revealed as part of the process, through the neigh's connection to other improvised vocalisations and instrumental improvisations that the actors and musicians performed throughout the performance. The 'neigh' is presented as that sound along which the vocalisations engaged in a 'becoming-animal', a 'becoming-horse'.

⁸⁴ 'Cosmos' is capitalized here after the manner it has been used by Deleuze and Guattari. Their conception of cosmos and its relation to music comes in antithesis to the traditional Platonic approach, as Bogue notices. 'The cosmos with which music is intertwined is not a circumscribed totality but an open whole whose dimensions can never be given as such' (Bogue 2003: 16).

only a matter of how we choose to use the instrument we call ‘vocal chords’ to connect to each other and the world at large. Indeed, this is an inseparable part of the importance of a becoming-horse in relation to musical creation and the concept of improvisation mentioned above.

With the utterance of the ‘neigh’, the performer on whom the video image of vocal chords was projected connects the actual strings coming out of his mouth to the mouth of another performer. The use of the ‘vocal chords as instruments’ connects to the idea of dismantling the hierarchical dualism voice/instruments that was an important factor in the composition of the music in the performance. The two performers (actors or musicians in this case?) use these chords that come out of their mouths to create yet more sounds that are uncharacteristic of the way we use our vocal chords to communicate with each other. In this case, the strings are not woven together into a ‘linguistic construct’, as was the case at the beginning of the performance (‘Introduction’). They depend on, as much as they affect, the relationship between the two performers. The performers nurture them; they are struggling to create the right tension between them – somewhere between breaking them and having them too loose to create a sound or a pitch of some sort – in order to use them as sounding boards of the relationship they have entered because of them. *This* ‘game’ is not a matter of creating a communicational relationship anymore as much as a matter of coexistence: a matter of finding ways to use their individuality in the creation of a ‘multiplicity’ that they are dependent upon as much as it is on them. The alternative use and the visualisation of the ‘vocal chords’ as instruments to create music in this

section both obliterates the dualism of the music/noise binary and exemplifies the issue of improvisation between two performers: there is a direct line that connects the two performers as they create sound. Each movement that produces or affects sound has an irrefutable corporeal effect on both of the performers and the musical 'multiplicity' to which they are conjoined.

From subtraction to multiplicity: the mirror rendered porous

In discussing the introductory part of the performance, I mentioned the mirror formed by the two mothers. They are present there only as part of the process that rendered them 'unique' and thus obsolete; a process that became possible because of them but only without them – that is, in their subtraction. The mirror they form is thus not a place whereupon the two stories produce reverse idols of each other, as we have seen, but where the two myths meet to produce a simultaneity by refracting in different directions: by producing a 'rhizomatic' performance.

In establishing the mirror as a motif in parallel to the idea of space ('striated' vs. 'smooth') I encountered an alternative conceptualisation of the mirror: the mirror as 'a porous surface' (a phrase used in the 'Prologue'), which reflects, refracts and 'molecularizes' identities into multiplicities.⁸⁵ This is exactly the

⁸⁵ A parallel was made with the mirror in *Through the Looking Glass* (the sequel to *Alice in Wonderland*) through which new nonsensical worlds arise: worlds in which riddles exist, regardless of their answers, with the purpose of creating an alternative sense of Time.

'Why is a raven like a writing desk?' [...]
'I am glad they've begun asking riddles – I believe I can guess that.' [...]
'I think you might do something better with the time' she said 'than wasting it in asking riddles that have no answers.' [...]

kind of mirror that is presented at the end of the performance:⁸⁶ a mirror upon which Oedipus refracts and escapes the 'striated' space as a 'pack of horses', as a becoming.⁸⁷

Even if there is a presentation of the 'mirror' at the end, the becoming is a process that started happening early on in the performance. The same actual frame that is used to create these two different representations and functions of the mirror is used throughout the performance to frame instances or processes of 'striation': the frame within which language is constructed and passed as a 'game'; the frame that marginalizes those who dare wonder of a becoming-animal ('But, what if I want to be a butterfly?'); the frame that encloses iconic representations of women (the clichéd representation of the sexy jazz singer); the frame that is often carried on the shoulders of those who dare a becoming-woman (male singer singing in falsetto voice). But, it is possibly because of the different efforts to escape the frame that it becomes a porous mirror at the end, as if the frame itself is a place of 'metamorphosis' and breeding: out of the little holes will eventually jump the butterflies. This answers the question that was posed at the end of the 'Introduction': if you want to be a butterfly, a

'If you knew Time as well as I do' said the Hatter 'you wouldn't talk about wasting it.'

(Carol in Gardner 2001: 73-75)

The answer to the riddle is not in the text, but Carol gave one answer to it after several readers asked him. The answer that appears in the form of a 'riddle' itself and lies outside the content proper of the book, found its way into the last section of the performance. (Performance score: towards the end of Mirror II, DVD: Chapter XI).

⁸⁶ Performance score: Mirror II, DVD: Chapter XI.

⁸⁷ The stage as a physical space (as a physical frame) in which the performance has taken place is revealed literally as an in-between: a space in-between the audience and the outside of the theatre to which the performers eventually escape. The audience also leaves the theatre space at the end, but the performance (as an in-between) does not have an end. Even after the question 'Can I stop now?' that releases the audience, the musicians start playing the 'Presto' section. Is there an end? Is the talk and general noise of the audience accompanying the music or the other way around? Or could it be both?

horse, and so on, you can. The becoming-animal is real (even if not actual) and it will happen as soon as you are ready to leave behind that which, ironically, enabled the liberation: the frame, the territory, the 'refrain'.

CHAPTER IV

Conclusion

...

Over the centuries, myth has provided playwrights, composers and creators in other disciplines with source material for inspiration. It has been used for its dramatic properties as well as its archetypal prototypes. In postdramatic texts and performances its presence is still strong.⁸⁸ My interest in myth came from the effort to produce music-theatre performances that are as close to music (both as a structural and a conceptual domain) as possible.

Lévi-Strauss insists that it is not a coincidence that so many composers have used myth as a source of inspiration and he suggests that composers like Wagner were the originators of the structural analysis of myth. He writes: 'When I suggested that the analysis of myths was comparable with that of a major musical score, I was only drawing the logical conclusion from Wagner's discovery that the structure of myths can be revealed through a musical score' (Lévi-Strauss 1970: 15). He supports that he structured his book according to musical structures because there was no other way of exposing the argument of the mythical analysis. This structure 'allowed easy verification of the fact that constructional problems analogous to those posed by the analysis of myths, had already arisen in music, where solutions had been found for them' (Lévi-Strauss 1970: 15). In addition, he also suggests that there is a correspondence in the way the two domains are perceived conceptually because 'music and mythology appeal to mental structures that the different listeners have in common' (Lévi-Strauss 1970: 26). Even though both of these points of congruence seemed very interesting as a point of origination in the

⁸⁸ Among other music-theatre practitioners Heiner Goebbels composed/directed *The Liberation of Prometheus* (1993) – a staged concert, *Herakles 2* (1992), *Shadow/Landscape with Argonauts* (1990) based upon texts by Edgar Allen Poe and Heiner Müller.

effort to create music-theatre performances that are based on musical strategies of generating and composing material, there seemed to be points of discrepancies in Lévi-Strauss' musical theory within the context of contemporary music.

My project strove to retain connections between myth and music (by initially accepting Lévi-Strauss' proposition that they are both media that cannot be translated in linguistic terms) through the musical organisation of myth in a theatrical spectacle. Yet, my project departs from and transcends his structuralist model: my procedure was based on models that I derived from a more contemporary view of music rather than a prioritisation of tonal music as the supreme example of musical creation. The goal behind the process was always to find non-logocentric models of musical organisation of the mythical pre-text into a performance. While I approached Lévi-Strauss' analysis as a step away from logocentrism (in the sense that he treats myth through its synchronic aspect on a deeper level than its surface value), I believe that it is still not far enough in order to achieve a purely music-centric status. This is why in the relevant performance (*Clastoclysm*), I introduced the notion of the 'continuum' that I derived from *musique concrète*: a musical style to which Lévi-Strauss objects based on his binary categories of culture and nature. This notion allowed for a different conceptualisation of music by focusing on the stages 'in-between' the poles of opposition. I do not prioritise *musique concrète* over tonal music, but I believe that it is a style that, in the way that I have approached it in the creation of the performance and its analysis, elucidates something that tonal music may include only implicitly. The

ineffability of music is an aspect that lies not in the harmonic (synchronic) or melodic (diachronic) attributes, nor in the simultaneity of these attributes alone, but in the 'in-between' that can be achieved in the simultaneity of such oppositions among other ways.

This is why Deleuze and Guattari provided the next conceptual model upon which the last performance was based: because they introduced the 'diagonal [...] between the harmonic vertical and the melodic horizon' (Deleuze and Guattari 2007: 327). Now, the challenge lay in finding ways of producing this 'diagonal' through the treatment of the mythical pre-text. By accepting Deleuze and Guattari's proposition of music, I departed from Lévi-Strauss' original thesis on the connection between myth and music, but only so far as to re-conceptualise this relationship based on a less logocentric attitude towards music. Through Deleuze and Guattari's theory of music as 'a becoming', I found lines of connection between music and myth, even though they object to myth regarding it a medium of expression that 'curbs' those 'anomic phenomena' they call 'becomings'. In essence, the connection between myth and music lay now in the effort to approach the mythical text in a way that a diagonal ('a becoming') surfaces from within it. For this reason, I chose to use a myth that Lévi-Strauss analysed structurally, exemplifying the idea of a myth as an orchestra score, which is structured synchronically and diachronically. In my treatment of the same myth, the interest lay not in the orchestral score, but in this sense of a 'diagonal' that the specific myth may be able to produce.

The last performance (*Metaxi ALogon*) is approached as a rhizomatic performance for this same reason. It is through, firstly, a de-composition of the mythical and musical pre-texts and, secondly, their simultaneous re-organisation according to a rhizomatic form/process, that the lines of connection are drawn between them. This form, as it appears in the performance score and the performance itself surfaces out of the process of creating and performing it; it is not a structure that is apparent in the myth or the musical work that provided the source material.

The outcomes of the practice-based methodology, in relation to the research's contribution to existing knowledge and transferability, relate to the illumination of the following subjects:

1. The 'continuum' as a conceptual model that opposes the 'binary' and upon which the composition of a music-theatre as music performance can be based.
2. A re-evaluation of the connection between myth and music based on contemporary strands of thought and examined in the context of postdramatic theatre.
3. A re-conceptualisation of myth and its use in a musico-theatrical happening through its connection to music-centric models.
4. An extension of the postdramatic discussion of 'theatre as music', through embedding in the practical component:
 - a. the connection between music and myth and
 - b. the Deleuzian notion of music as 'a becoming'.

I believe that through the analysis of the performances, the performance scores and the accompanying DVDs, I have made explicit that the predominant factor of composing and performing the material extracted from myth, is the use of musical strategies of organisation. This relates to one understanding of the term 'theatre as music'. However, if our understanding of the term extends to the creation of performances that could potentially be perceived on a conceptual level similar to music's, then the subject is more complex. Through embedding the theoretical background in the practical exploration, an important finding (which shaped my overall approach) is that the use of musical strategies *alone* in the organisation of a music-theatre performance is not enough to achieve a 'music-theatre as music'. Through this research project, I propose that to achieve this goal we need to go a step further: we need to extrapolate those musical strategies of organizing theatrical material from specific *music-centric conceptual models*. When both of these factors are satisfied, then the creation of a music-theatre performance as music is attainable in the sense of music-theatre as 'a becoming-music'. And the reason for this is that the mimetic use of musical structures, alone, is not enough to effectuate a becoming:

[B]ecoming is not to imitate or identify with something or someone. Nor is it to proportion formal relations. Neither of these two figures of analogy is applicable to becoming: neither the imitation of a subject nor the proportionality of a form. Starting from the forms one has, the subject one is, the organs one has, or the function one fulfills, becoming is to extract particles between which one establishes the relations of movement and rest, speed and slowness that are closest to what one is becoming, and through which one becomes.

(Deleuze and Guattari 2007: 300)

By, firstly, basing the treatment of the mythical text on conceptual models that are derived from music and, secondly, using musical principles from those specific conceptual models to organize all theatrical means ('the forms one has, the subject one is, the organs one has, or the function one fulfills'), this practice-based project illustrates that music-theatre can be perceived 'as music' in the sense that the performance can partake in a certain 'this-ness' that music contains. In other words, even if music-theatre can never in actuality *be* music, it can be perceived as such in its 'becoming-music'; a 'becoming' that (like every 'becoming') may not be actual, but is real. It is through the Deleuzian concept of the 'becoming', then, that I can approach this understanding of the term 'music-theatre as music' and suggest the derivative term 'music-theatre as a "becoming-music"'.

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List of Appendices

Appendix 1: Published article on *Clastoclysm*

Appendix 2: Performance scores:

- 2.a. *Alas Mana* Performance score
- 2.b. *Icarus* Musical structure
- 2.c. *Clastoclysm* Performance score and list of relevant myths.
- 2.d. *Metaxi ALogon* Performance score

Appendix 3: DVD Documentation of Performances:

- 3.a. *Alas Mana*
- 3.b. *Icarus*
- 3.c. *Clastoclysm*
- 3.d. *Metaxi ALogon*

Appendix 1

Published article on *Clastoclysm*

Flooding the *concrète*: *Clastoclysm* and the notion of the 'continuum' as a conceptual and musical basis for a postdramatic music-theatre performance

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Abstract

This article explores issues that pertain to the concept of 'music-theatre as music' through a discussion of the performance Clastoclysm. Using Lévi-Strauss' notion of the affinity between the domains of music and myth as a point of departure, the article presents the ways in which the performance makes use of a musically-derived conceptual model, which is applied to mythic text in a way that evades the boundaries of structuralism. The model is based on the concept of the 'continuum', derived from musique concrète, and its application will be explored through a discussion of the process of the composition of the performance score, as well as the process of performance. In the last section of the article we will return to the original issue that informed our discussion of the musical model, and will discuss how the concept of the continuum was used to include in the performance a metalingual function as a performed clash between tonal music and musique concrète.

Keywords

postdramatic
theatre as music
Clastoclysm
musique concrète
continuum
music theatre

Clastoclysm (2007)¹ is a music-theatre performance based on the composition of several mythical fragments. The fragments are chosen on the basis of their connection to the notion of 'creation' and their inclusion of the elements of stone and/or water. The myths are connected through the use of motivic relationships that do not support a linear logic of cause and effect. The composition and visual translation of the mythic texts on stage (through several degrees of abstraction) give rise to a redefinition of the performers' roles, which escapes mimetic imitation. The performance brings together seventeen performers (actors and musicians) in a conventional studio theatre space, where there is a clear sense of a 'stage' area (however, this is blurred at times through the placing and nature of action). The stage set is minimal and includes a seven-foot tall platform (upstage) made of steel decking covered with white gauze and a steel ladder mounted on its left side; a square metal sheet raised from the floor on a wooden square frame (in front of the platform ladder); a small glass tank filled with water (downstage right); a narrow wooden trough (along the downstage area); and a rectangular wooden frame filled with soil (stage left). It was first commissioned and performed as a work-in-progress at the *Song, Stage and Screen II* conference (School of Performance and Cultural Industries, University of Leeds, United Kingdom, 23 March 2007). In its completed

1. The word is derived from Nonnenmann's 'iconoclastoclysm' and the conjunction of the two prefixes 'clasm' (destruction, suspension, negation) and 'clysm' (construction, constitution, position) (Nonnenmann 2005: 4).

2. Lehmann quotes Eleni Varopoulou's talk about the 'musicalization of all theatrical means' in Frankfurt in 1998 (Lehmann 2006: 91).

3. These instances are: (1) musicalization of language; (2) application of sense of rhythm and music to classical texts; (3) polyglossia; (4) electronic manipulation of vocal and other sounds; (5) composing the sonic space through simultaneous superimposition of sonic worlds; (6) using props as musical instruments.

version, *Clastoclysm* was performed as part of the festival-conference *Masterworks* (School of Performance and Cultural Industries, University of Leeds, United Kingdom, 18 May 2007).

Music-theatre as music: a trait of postdramatic theatre and Lévi-Strauss

The term postdramatic theatre has drawn notable attention since the publication of Hans-Thies Lehmann's book *Postdramatic Theatre* (2006) in English. Even if 'this term may not be familiar to many readers', as Christopher Balme wrote in 2004, 'the phenomenon it embraces most certainly is' (Balme 2004: 1–3). The introduction of the term is a result of the re-evaluation of the historical break, postulated by Peter Szondi in *Theory of the Modern Drama* (Szondi 1987), between Aristotelian drama and epic theatre. Lehmann suggests a new schism between dramatic theatre (which according to him includes Brecht's innovations) and a 'theatre without drama, i.e. without the representation of a closed-off fictional cosmos, the mimetic staging of a fable' as Karen Jurs-Munby explains in her introduction to the book (Lehmann 2006: 3).

Lehmann discusses the idea of 'theatre as music'² as a trait of postdramatic theatre. In a theatrical performance, where 'drama' is not the predominant factor, music can provide a basis for the shape of the performance such that 'an independent *auditory semiotics* emerges' (Lehmann 2006: 63). In his exemplification of the term (Lehmann 2006: 91–3), Lehmann notices several instances³ in which this term becomes apparent in the practice of theatre directors. These instances of 'musicalization' fall within what he calls 'the no longer dramatic language of theatre' (Lehmann 2006: 93). Taking Lehmann's term as a point of departure, I will try to unfold, in a more comprehensive manner, one specific way in which it can be applied in the creation of a postdramatic music-theatre performance. Thus, this article will present how the creation of a 'music-theatre as music' performance can be based on a *musically derived conceptual model* for 'the musicalization of all theatrical means' (Lehmann 2006: 91).

The article begins with a discussion of the musical/conceptual model used in the performance *Clastoclysm*. In the following sections, it focuses on the ways the model was applied in the composition of a performance score, as well as in the process of performance. In the final section, we will return to issues that initially informed our discussion of the musical model to show how these issues can be 'performed' by way of inclusion.

In search of a musical model: a painting in time

In his structural analysis of myth, Lévi-Strauss makes the argument that a structural correspondence exists between the domains of myth and music. The reason behind the 'initially surprising affinity' between the two, he argues, is to be found 'in the characteristic that myth and music share of both being languages which, in their different ways, transcend articulate expression, while at the same time – like articulate speech, but unlike painting – requiring a temporal dimension in which to unfold' (Lévi-Strauss 1970: 15). He notices that, in the way they are received, myth and music both make demands on the listener who, in order to correctly grasp the recurrence of certain themes and other forms of back

references and parallels, has to allow his mind to survey the whole range of the story as it unfolds. So, after he has compiled several different versions of a myth, Lévi-Strauss does not concentrate on the story (a diachronic reading). Instead, he suggests that a synchronous reading of a myth entails its breakdown into motifs that fall into 'binary oppositions' (or opposite poles). This presentation of opposites leads to a sense of resolution of the subject under consideration. In surveying 'the whole range of the story' to make meaningful connections, Lévi-Strauss comes close to an idea postulated by Lehmann who states that 'the spectator of postdramatic theatre is not prompted to process the perceived instantaneously but to postpone the production of meaning (semiosis) and to store the sensory impressions with "evenly hovering attention"' (Lehmann 2006: 87).

Yet there is a major discrepancy between Lévi-Strauss' analysis and the context of my research, which we will address at the outset of this article.⁴ Lévi-Strauss bases his view of the affinity between the two sign systems on quite a limited definition of music, referring mainly (if not exclusively) to tonal music. In his writings he attacks other forms of music because they do not support his structuralist notion of the binary: *musique concrète* is one of them.

By rejecting musical sounds and restricting itself exclusively to noises, *musique concrète* puts itself into a situation that is comparable, from the formal point of view, to that of painting of whatever kind: it is an immediate communion with the given phenomena of nature.

(Lévi-Strauss 1970: 22)

He objects to *musique concrète* because, he suggests, it is a musical system that is built on a first level, which is antithetical in its degree of abstraction to that of tonal music.⁵ He argues that this special characteristic makes it less of a musical system, because it creates a problem on the level of the binary between culture and nature that he bases his study on. Because of its first-level material, Lévi-Strauss regards *musique concrète* as being closer to a type of painting – one which would have to unfold in time. And this idea opens up possibilities for a theatrical realization based on a musical model.

Taking Lévi-Strauss' idea of the affinity between the structural systems of music and myth as a point of departure, we will focus on *musique concrète*, as a musical style that makes use of the notion of the 'continuum'. Thus, we are introducing a notion (which comes in opposition to the 'binary') both as a conceptual and a musical basis for the compositional and performative aspects of a 'music-theatre as music' performance. In doing this, we propose a departure from the structuralist idea of the 'binary' to a more open space of meaning: a flooding of mythical images that are structured musically.

***Musique concrète* and the 'continuum': a flooding of images**

Musique concrète is a term coined by radio technician and composer Pierre Schaeffer and his associates at the Studio d'Essai in the late 1940s in Paris. The *Encyclopædia Britannica Online* states that *musique concrète* is

an experimental technique of musical composition [which uses] recorded sounds as raw material. The fundamental principle of *musique concrète* lies in

4. Balme notices that the theatre critic Elinor Fuchs regards the same developments that Lehmann is preoccupied with 'as a response to the massive critique of Western models of subjectivity that we associate with terms such as poststructuralism and deconstruction' (Balme 2004: 1–3). In this article, I will not endeavour to explicate a connection between post-structuralism and postdramatic theatre. While I am using Lévi-Strauss' ideas as a point of departure, I will base my discussion (and the inevitable shift from structuralist theory) on the *musical* discrepancies that exist in his work.

5. In tonal music the first level of source material is to be found in the domain of a culture-based organization (i.e. the hierarchical structure of the scale), whereas in *musique concrète* that first-level material includes sounds as they appear in nature.

6. *The New Grove Dictionary of Music* states that with regard to Lachenmann's (born in Stuttgart on 27 November 1935) *musique concrète instrumentale*, 'the composer's intention was to explore a new sound world and to create compelling and logical musical works based predominantly on sonorities which had remained unused and hence uncontaminated in the past' (Mosch 2007).

the assemblage of various natural sounds recorded on tape (or, originally, on disks) to produce a montage of sound. During the preparation of such a composition, the sounds selected and recorded may be modified in any way desired – played backward, cut short or extended, subjected to echo-chamber effects, varied in pitch and intensity, and so on. The finished composition thus represents the combination of varied auditory experiences into an artistic unity.

(*Musique Concrète* 2008)

What is more, Priscilla McLean notices two strands of generative processes: one in which identifiable sounds from the environment are used and altered 'but the actual source or intended imitation is still clearly recognizable'; and another in which the resulting sound 'is removed several degrees from any obvious source into a more abstract level. [...] This *imago-abstract* sound, often gestural in nature, evokes dual sets of realities' (McLean 1977: 205). The notion of *musique concrète* that we have used in this particular project (both conceptually and practically) is closer to the second type. In other words, the originating source of sound becomes perceptible at some point in the compositional process, but the rest of the sound (through manipulations) becomes detached from the original sound-image.

At this point, I would like to clarify the above notion by discussing an example of *musique concrète* in *Clastoclysm*. In the opening sequence, the pre-recorded sound is based on the manipulation of a sound sample of the recording of a water spring. The sound of the spring does not appear until the end of the sequence. The rest of the recorded section is composed of a gradual transformation of the spring sample, from its breakdown into 'clipping sounds' to the water sound. Aurally, the continuum is diachronic but also synchronic in nature, since (while not recognizable as a reference to the sound source) all the stages of the sound evolution are connected acoustically.

The three stages of continuous transformation can be presented in the following diagram:

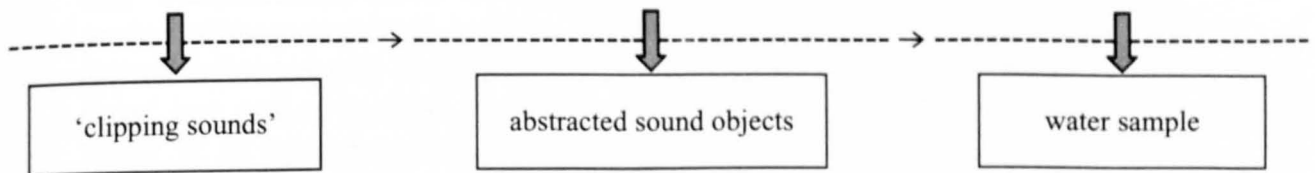


Figure 1: Representation of the 'continuum' in the first piece of *musique concrète*.

Musique concrète makes use of the notion of the continuum, both in its treatment of the sound-material on an aural level, and its treatment of the sound source which is semantically 'abstracted' on several degrees through manipulation and/or organization.

This continuum, in the form of the preceding diagram, can be further explored in considering a view expressed by Rainer Nonnenmann in his discussion of Helmut Lachenmann's *musique concrète instrumentale*.⁶ Nonnenmann asserts that, because of the concrete visualization of the process of the sound production, a dual reception process – which he names 'iconoclastoclysm' – takes place in the following manner:

First, the demand made by *musique concrète instrumentale* to reveal mechanical-energetic conditions of sound production, in order to liberate sounds from all existing tonal, connotative and expressive baggage [is] an iconoclastic act, so to speak; that is, to free them from the sum of intra- and extra-musical pre-formations, and instead to create music based exclusively on sound-immanent structures through a reduction to the concrete acoustics of the sounding material. Second, the sounds thus removed from existing images are intended to reveal a new form of expression through being redefined by the composer, and made newly accessible to the listener in altered contexts. They are two sides of one and the same phenomenon, and can thus supply the ambivalent compound term 'iconoclastoclism', formed from the opposing terms 'iconoclasm' and 'iconoclysm'.

(Nonnenmann 2005: 4)

While the idea of 'iconoclastoclism' is demonstrated within the context of *musique concrète instrumentale*, which is different (as Nonnenmann points out) to *musique concrète*, I believe that the idea could be extended to the domain of the latter, if we were to consider the second type of *musique concrète* that McLean refers to. A sound composition that illuminates the process of transformation of a sound (especially one of concrete reference) can break free from established forms of aural signification – a breaking-free which Lachenmann set as a goal of his compositional practice along with other composers of electro-acoustic music, differences between their uses of respective media notwithstanding. When *musique concrète* allows itself an aural and structural detachment from the original sound-object, it does not always refer 'back to its original context' (as Nonnenmann suggests with regards to Schaeffer's *musique concrète*) (Nonnenmann 2005: 6). And this is especially true when the original sound-object is not presented to the audience until the end of a section, as in the example presented in Figure 1. Through the exploration of its acoustic properties, *musique concrète* can accomplish a de-semanticization of the sound, similar to the iconoclastic process entailed by *musique concrète instrumentale*: '[D]estruction and construction, suspension and constitution, negation and position' (Nonnenmann 2005: 4) happen simultaneously as the sign is 'the process of becoming' itself. And this process happens while the mind of the listener is flooded with 'images' which are neither 'unambiguous nor arbitrary', but, rather, 'possible, more or less convincing ones' (Nonnenmann 2005: 5). In this sense, it would be beneficial to suggest an alternative to the term '*imago-abstract*' used by McLean, by using the term: *imago-clysmic*.

Regarding the opening-sequence piece of *musique concrète*, in the process of its transformation from 'clipping sounds' to the water sample, the soundscape of the intervening sections does not have a concrete reference to an everyday life sound-object. Yet one reading of the sound (or one 'possible image', to use Nonnenmann's term) in the process of transformation could be 'the sound of rolling stones'. When stone becomes a recurring visual element in the subsequent sequences, this 'image' that impregnates the *musique concrète* of the opening sequence may (or may not, according to each individual audience member) come to fruition in the sense of a 'meaning'; but the 'meaning' will be of a *structural* connection. Similarly, when the concretization of its referent (through the presentation of the

7. In 'Of Sounds and Images' Berio states that 'Musical theatre only seems to take on a deep and enduring meaning once the dramaturgical conception is generated by the music' (Berio 1997: 296).

original sound source) does not relate in the form of signification, but only in an (obvious) structural way to another sign, then structure becomes primarily a vehicle of presentation: a vehicle of communication, not of signification. Meaning remains in a state of flux and, maybe because of that, the experiencing of the 'flooding of images' comes with the experiencing of the corporeality or materiality of the sign in this process of communication.

The *musique concrète* in the opening sequence, as will become apparent in the following discussion, takes the form of an introduction which encapsulates the essence of the performance: a musical structure that approximates the creation of a continuum between water and stone. Furthermore, this introductory piece of *musique concrète* presents a model of composition that will be used quite extensively in the performance of the score: creating a continuum of (re)presentation that supports the idea of abstraction/flooding and which climaxes with the presentation of the concrete reference.

However, how can the visual be incorporated (in a music-theatre performance) in such a way that it does not counteract the process of this 'flooding of images', as introduced by the *musique concrète* continuum? By making this question the focal point of our creative investigation, the idea of using the music for the intrinsic 'dramaturgical conception' of the piece (as suggested by Luciano Berio 1997: 296)⁷ and its performance becomes a significant conceptual apparatus. In the following two sections, I will endeavour to show how this was attempted in the performance of *Clastoclysm*; firstly, with the composition of the 'performance score' (which I will be using as a substitute for 'dramaturgy') and, secondly, with the process of translating the score into a performance.

Composing the performance score based on fragments that support a continuum of relationships rather than a binary opposition

In his *Myth, Music and Nature or The Dolphins of Arlon*, François-Bernard Mâche proposes 'to put forward a concept according to which music (more than any other exercise in thought) has remained close to mythic roots' (Mâche 1992: 8). In this, he comes from a standpoint that is far from strange to Lévi-Strauss' analysis, and while he separates his theory from structuralism, he does admittedly use models of the latter in his project. In the first chapter, 'Music in Myth', he looks at a collection of myths, drawing a conclusion which at first seems to create a binary opposition with regards to musical creation and the way it relates to the elements of stone and water. He notices a connection between music and water as a metaphor which is supported by the assertion that 'music rises from the depths of the unconscious, of which the sea is the image' (Mâche 1992: 11). At the same time, he also states that in a few of the myths 'petrification represents the antithesis of music, or its enemy' (Mâche 1992: 15). If we were to take this initial proposition, it seems that a binary could be formed on the basis that water=music=creation and stone=non-music=destruction. Coming from the standpoint that 'mythic thought always (surreptitiously, or explosively) revindicates its rights to multiplicity' (Mâche 1992: 28), Mâche could not explicitly propose such a binary. In fact, while it is initially implied in his writings, later he does mention the inversion of the initial metaphor wherein stone 'regains life' (citing the myth of Pygmalion).

Based on these observations and more extensive research on Greek mythology, it became obvious that this initial binary could be problematized on the grounds that the relationships between creation and water/stone present a more diverse universe of connections which can be regarded in the form of a continuum of relationships. By emphasizing the motifs in these mythological stories (or by creating a 'first level of motivic relationships' for the composition of the performance score, as will be shown below), we are looking at the stories in the way that Lévi-Strauss would be looking at one myth in a synchronous manner in order to create his binary categories. Yet by relating motifs from different myths, we depart from structuralist theory: the goal shifts from the creation of binaries to the presentation of relationships that could represent points on a continuum. These points are presentations of relationships between the notions of creation and destruction and the way they relate to the elements of water and stone in musical myths. In this sense, we are not forcing a musical structural connection, but we are extracting musical (motivic) relationships that already exist in (Greek) mythology itself, just as Lévi-Strauss suggests.

8. 'Primary' only in the sense of a starting point, but not in their treatment in the process of composition.

First level of motivic relationships

If we think of the motifs in the initial binary opposition (now, the extremities on a continuum of relationships) as the primary motifs⁸ (i.e. primary motif 1: water=music=creation; primary motif 2: stone=non-music=destruction), all other relationships can be seen as variations of these primary motifs, and could be regarded as intermediary (to the extremities) on the continuum of relationships. To clarify this, I will present an example of how motivic relationships are generated with regard to two of the mythical fragments used in the performance.

The first mythical fragment uses the myth of the Sirens and Odysseus. The Sirens sing to Odysseus and when he successfully sails away, overcoming the temptation of their singing, they hurl themselves into the sea and are drowned. The second fragment uses the myth of the Sirens and the Argonauts. Orpheus, who is on the ship Argo, sings against the song of the Sirens. One of the Argonauts (Butes) still succumbs to the temptation of the Sirens' music and he jumps into the sea towards them. He is saved by Aphrodite (a divine intervention), and all the other Argonauts are saved by Orpheus' song. Because of their failure, the Sirens, in this case, are lithified.

These two myths relate music and creation to the elements of water and stone in ways other than the ones expressed by the primary motifs. In the second myth, we have the Sirens' music=destruction=stone (in the case of their petrification) – thus a reversal of primary myth 2. In the same myth, we have Orpheus' music=non-destruction (a variation of music=creation) and the Sirens' music=almost destruction by water (in the case of Butes) – thus a variation of the reversal of primary myth 1. In addition, in the first myth, we see the Sirens' music=destruction=water (since they drown themselves), which is a reversal of primary myth 1. Using these new relationships (as variations of the primary motifs), we can place them as points on a continuum represented in the diagram below:

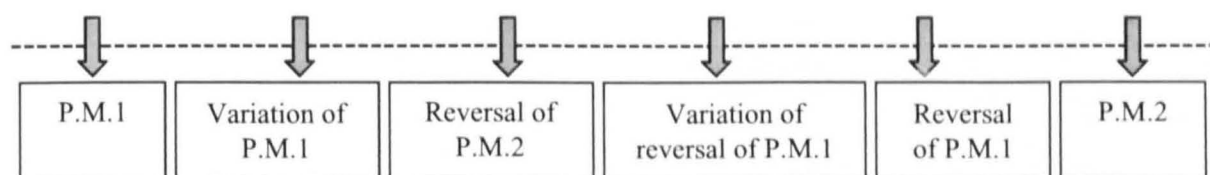


Figure 2: Representation of the motivic relationships in the two myths as points of the 'continuum'.

9. This is further supported by the fact that the particular performer (with two other performers) was involved in an act of making music in the opening section where she came opposite the instrumentalists (who are sitting in the audience) and together they created a musical soundscape that accompanied the sound of the pre-recorded *musique concrète*. The three female performers (onstage) (re)presented singers 'singing' against the soundscape created by the instrumentalists (offstage). The space of reception of the roles here remains open as it is not clear whether the instrumentalists take on the role of 'characters' or the performers take on the role of musicians. This blurring of the boundaries between musicians and actors/performers is one that was further explored in the performance extending the continuum of the assignment of these roles to encompass the audience.

The same process could be applied to the rest of the fragments used in the performance. The presentation of myths (such as the ones presented here) in the performance score provides a structurally unified composition, based on the coexistence of the different variations of the primary motivic relationships. While their presentation in a linear fashion (as in the diagram above) accommodates their belonging to a continuum, their motivic relationships create a connection between them that would support their reading in a synchronous manner. In other words, the resulting amalgamation will be that of a musical structure which conceptually presents an approximation of a continuum.

Translating the performance score: the continuum as a basis in the process of visual presentation

In the visual realization of the score, we come to address the idea of *musique concrète* being akin to a type of temporal painting, or a melding of forms (mentioned earlier in connection to Lévi-Strauss' writings). In the context of a theatrical performance based on the presence of real performers on stage, this melding can happen on the level of the presentation of the performers' 'roles'. Firstly, we will look at how a piece of *musique concrète* can be used practically as an impulse that gives rise to a continuum of (re)presentation in the performance. Secondly, we will analyse the presentation of the mythical fragments on a continuum of abstraction/ concretion.

Musique concrète and continuous 'melding' of (re)presentation: the 'leaking vessel'

The *musique concrète* example of the opening sequence (discussed earlier) ends with the recorded sound of the water sample. What follows is the continuation of that water sound created live on stage by a performer who takes water out of a small tank in a leaking vessel. As she walks (in the trough that is situated along the downstage area) the water leaks out of the vessel she carries. Because the sound of the leaking water (presented through a concrete visualization of the sound production) is a continuation of the pre-recorded sound in the *musique concrète* segment, the act of creating sound could be read (initially at least) as another mode of 'making music'.⁹ If the performer who sprinkles water is to be read as a 'musician', then she escapes another form of referential representation (as with regards to functioning as a 'character'). In the process of the performance, though, her role changes gradually as she continues performing the same action in a slow, ritualistic manner until the end. This performative mode ('ritualistic', alone) initially disrupts her association with the musicians, but only until other, thus-far-designated 'instrumentalists' come on stage and also perform music in the same performative mode. Thus they put her role (and theirs) as a 'musician' or 'actor' in flux.



Figure 3: *The Danaïd as 'noise'*. Photo: Georges Bacoust.

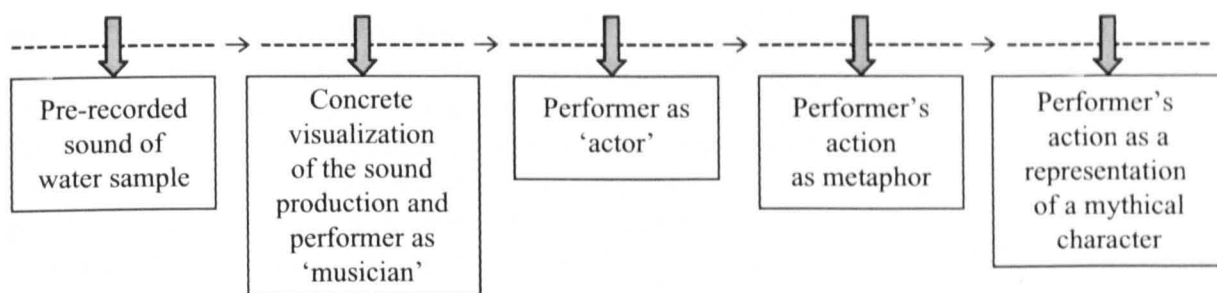


Figure 4: A diagram of the continuum of representation given rise to by the *musique concrète* of the opening sequence.

10. 'A lyric poem may not be called a narrative – that is, it may not have the impact or felt quality of a narrative – yet almost invariably it will include all kinds of narrative bits and pieces. These bits can even have a high degree of narrativity, yet still the effect of the whole is not that of a narrative.' (Abbott 2002: 28).

Arguably, another point on the continuum of (re)presentation would be that the performer not only creates 'noise' which is used to connect the compositional structure aurally, but also represents 'noise' in the sense that in her endless journey she gets in the way of the audience's gaze on the other happenings. When she is perceived as an 'actor', however, the continuous repetition of an action of 'no consequence' can be further read as 'action as metaphor'. Finally, the ultimate degree of concreteness of the image (on this continuum of referential concreteness) will be its referential attachment to the myth by which it has been inspired. The performer represents a Danaid who was 'punished' by being made to carry water in a leaking vessel for eternity. Both the stages of receiving the image as a metaphor and as a mythical representation depend on the individual experiences of each audience member.

Because the pattern of the Danaid was conceived and composed structurally (as an *ostinato* pattern) in its relation to other happenings, the audience is free to draw from an open space of semantic correlations with regard to their coexistence. But far from relinquishing responsibility for the resulting associations, we need to ensure that the continuum becomes a means of opening up a free space of associations, different in the mind of each one of the audience members. This could be a point where Lévi-Strauss' ideas can be brought closer to the notion of the postdramatic. '[M]usic has its being in me, and I listen to myself through it [...] the myth and the musical work are like conductors of an orchestra, whose audience becomes the silent performers' (Lévi-Strauss 1970: 17).

Second level of motivic relationships

In having composed the score of the performance so that the first level of motivic relationships comes to the forefront, I used mythical fragments which are admittedly narrative fragments in themselves, but do not achieve an overall sense of narrative in their composition (just as it would be in the case of a lyric poem according to H. Porter Abbott).¹⁰ The space of meaning will be opened up if the multifarious correlations between the notions take precedence over any other relationship of cause and effect. Abbott talks about 'the need to interpret by exclusion' (Abbott 2002: 80), a need that is accommodated by the formulation of a narrative. The presentations of mythical fragments could create causal relationships that support a mechanism of interpretation 'by exclusion'. But if a creative construction points to its inclusive character by way of structure, it could arguably resist such

an interpretation. If, in their presentation (the execution of the score) as well as in their composition, the fragments are related very strongly through musical strategies of organization, i.e. motivic relationships, then the process of 'exclusion' could be (at least) suspended. Abbott argues that themes and motifs can help interpret a narrative text in the way that they point to connections used by the perceiver to fill in apparent gaps in the 'reading' of a narrative (Abbott 2002: 89). But an extensive use of motifs which appear in many evidently unrelated (narrative-wise) contexts could even multiply the gaps instead of bridging them. In this way, a relationship of cause and effect will become extremely difficult to establish (however much the audience tends to 'under-read') and would be replaced by a sense of flux of order or meaning: a flooding of images.

Along these lines, a second level of motivic relationships (which I will call the 'motivic gesture') was introduced. The challenge at hand relates to the decision made in the translation of the mythical fragments into actions, which are connected in terms of gestures and their permutations. Again, these translations do not happen on a constant level of abstraction but are based on a continuum of abstraction/concretion, so as to primarily accommodate the creation of a strong structural bond between them.

To exemplify this process, let us take three mythical fragments that were included in the score because of their first-level motivic connections: Narcissus wasting away into the water of the river; Pygmalion's statue coming to life as Galatea; and Teiresias dying after he drinks water from a pool that has been spread over with stones.

In the myth of Narcissus we see a performer's persistent (but futile) attempt to touch his object of desire: his own reflection in the water. The movement of the arm as it is trying to reach for something ungraspable is treated as a motif when it is used later for the representation of Pygmalion's unrequited love for Galatea. Galatea, who is still a statue, remains just as unreachable/unattainable an object of affection as Narcissus' reflection. Pygmalion's gesture is a transposition of Narcissus' arm movement on a vertical rather than a horizontal plane. The same arm movement is re-contextualized towards the end of the performance when Teiresias (the blind seer) reaches to drink water from the water pool and dies. The motif, in this last case, is a variation of the first instance, since Narcissus can see and cannot touch the water, while Teiresias cannot see but eventually touches it. So what we have here is a gestural motif (which we can name 'reaching for the object of desire'), a transposition of it on the vertical level in the second sequence, and a variation of it in the last. In the way they are used, these gestural motifs do not bridge the gaps of a narrative, nor do they form any other relationship of cause and effect, but they connect the fragments in a musical way, creating a structure. Teiresias appears at the end of the performance while Narcissus is seen in the opening (followed by Pygmalion). The connection between these two groups of fragments is one of the strategies employed in the creation of the cyclic structure that the performance is built on.

In between these sections, arm movements are also used in other mythical fragments and re-contextualized through a variation of this gestural motif (arguably another level of form-melding). The variation of the motif

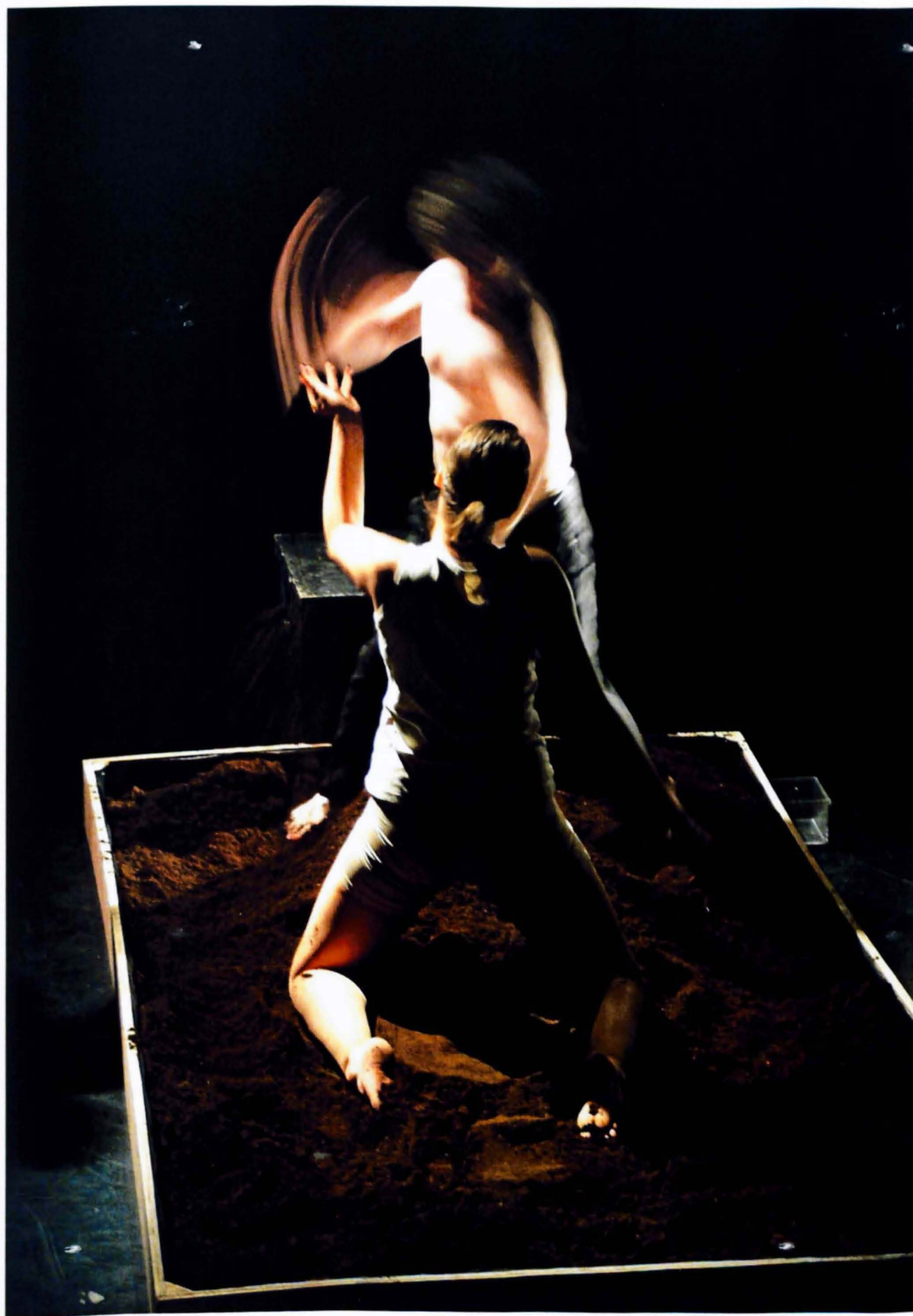


Figure 5: Gaia and Cronus. Photo: Georges Bacoust.

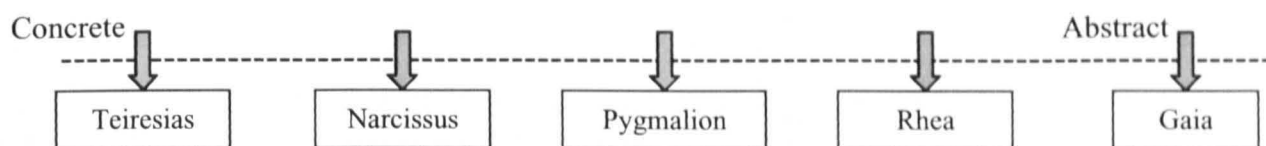


Figure 6: Continuum (in levels of concretion) in the visual translation of the five mythical fragments.

could be labelled as ‘reaching for the product of creation’. This time the arm movement is used on a higher level of abstraction. When Rhea, for example, gives birth on stage, she does not do it in naturalistic terms, instead there is an abstraction of the birth-giving process into an arm movement sequence. This same motif of ‘reaching for the product of creation’ is reversed afterwards in another sequence when Cronus forces his children back into Gaia’s womb. Gaia is synonymous with Earth, so as Cronus pushes down a pile of soil that the performer (Gaia) was building something out of, she uses the reversal of Rhea’s arm movement motif from the previous sequence.

In these last two examples the presentation of the mythical fragments happens on a high degree of abstraction. Yet, in connection to the simultaneous visual realization of other mythical fragments on stage, and through their own development on the continuum of representation, such abstractions are occasionally allowed to acquire a more concrete signification, at least in a narrow sense of a referential attribute. After the climax of her arm section, Rhea holds the product of her efforts in her arms, in the way that a mother would hold her baby. This, in effect, mirrors the process that I described earlier in the *musique concrète* model, wherein the concrete sound sample is only presented at the end of the process of composition. Yet, again, as long as this reference is not connected in a manner of causality (but only in a structural manner)¹¹ to another happening (or other happenings), the specific section acquires the quality of a happening that is only in the ‘process of becoming’. It never, in actuality, consummates as part of a concrete conceptual order like that afforded by a narrative, used as a tool to ‘making sense’ by exclusion.

By creating a clear structure (both on a macro and micro level), the physicality of the performers comes to the forefront. And it is a physicality imbued with several levels and changes of intensity (musical dynamics), rhythm and structure that lends the performance a sense of a musical or (to quote Lehmann) ‘auditory semiotics’ (Lehmann 2006: 91).

Before ‘The Great Flood’: *concrète* versus the ‘suppressed concrete’ and the metalingual as part of the continuum

At the beginning of our discussion on the musical/conceptual model used for the performance, a decision was made to introduce the concept of the ‘continuum’ based on *musique concrète*. Just as Lachenmann tried ‘to liberate sounds from all existing tonal, connotative and expressive baggage in an iconoclastic act, [...] to free them from the sum of intra- and extra-musical pre-formations’ (Nonnenmann 2005: 4), we have used *musique concrète* in an effort to break free from established forms of aural signification. To make this ‘iconoclastic act’ obvious in a theatrical performance, the ‘existing expressive baggage’ of tonal music was presented as a point

11. The sound of a baby crying appears in the next sequence as part of a *musique concrète* piece. This time, the sound sample gives rise to a melody picked up by the instrumentalists and played live on stage as part of the presentation of another mythical fragment.

12. The myth of Orpheus has inspired generations of composers (such as Monteverdi, Gluck, Offenbach, Rossi, Peri, Haydn, but also more contemporary composers like Krenek, Birtwistle, Glass etc.) and its operatic realization through the preceding centuries has been phenomenal, to the point that some of the operas have acquired a mythological status themselves.

13. An aria from Luigi Rossi's *Orfeo* (1647), a fragment of which is also to be found in the collage of the climactic sequence.

from which we were to depart. By presenting this, the clash between the 'continuum' and the 'binary', which informed the conceptual basis of this performance, becomes performed, essentially as a clash between the '*concrète*' and the 'tonal' (or the iconically concrete).

In the discussion of the *musique concrète* example of the opening sequence, I referred to a model wherein the concrete reference is presented at the climax of the compositional process. Based on this model, the presentation of the iconic 'concreteness' of tonal music was reserved for the climax of the performance. The music of the climactic sequence is a collage based on musical fragments from operatic realizations of the myth of Orpheus¹² (from various periods of the operatic tonal tradition), and more specifically from scenes wherein Orpheus is in the Underworld. So, while the performance is based on the idea of presenting a collage of mythical fragments in a musical way, this is reversed in the climactic sequence where a collage of (tonal) musical fragments accompanies the representation of one mythical fragment.

But if we were to present only one instance of tonal music we would be violating not only our conceptual thesis of the continuum, but also the idea of basing the performance on a musical structure (on an aural level). The compositional dilemma can be summed up in the following question: how can the climax have a metalingual effect without being unique in its musical (tonal) material? One way of dealing with this issue can be found in the compositional/conceptual notion of the continuum. The musical material of the climax need not be unique in its nature, as long as it can be unique in its use. As a consequence, other pieces of tonal music are used in the performance, but presented under some form of a 'suppression' mechanism.

When, in a previous sequence, Orpheus performs a song to protect the Argonauts from the Sirens, his song¹³ is obscured by the non-tonal clusters of the Sirens (both pre-recorded and live) and by the instrumentalists who also act as Sirens in the simultaneous presentation of the myth of Odysseus. In this case, the suppression of the tonal aria was absorbed as a representational technique in the presentation of the mythical fragments in the following manner. The instrumentalists (musically representing the Sirens) begin by playing clusters and using extended techniques, but, slowly 'infected' by Orpheus' song, they gradually start using pitch-sets from the aria. By the end of this sequence, they all join together in repeating the introduction from his aria like a broken record *ad infinitum*; thus representing their lithification. The choice of using the repetition of a tonal phrase as a representation of their lithification (again at the climax of this process of musical transformation) was not accidental. It hints at the metalingual point of iconic 'concretization' in tonal music that will be more extensively presented in the climax.

The tonal music excerpt that the instrumentalists repeat here (the instrumental introduction to Orpheus' aria) will come back in another sequence, suppressed this time in a different way. Each of the instrumentalists is playing *ad libitum* in a manner that the sonic tension created by the simultaneous lines is never resolved into a cadence. The suppression is not used as a method of narrative representation of the mythological fragment, as in the previous case, but as a method of using the audience's



Figure 7: The scene of Orpheus on stage. Photo: Georges Bacoust.



Figure 8: Conducting the scene of Orpheus (offstage). Photo: Georges Bacoust.

14. This action is, of course, part of a presentation of another mythical fragment that happens simultaneously. The performers represent Hercules' enemies whom he kills with stones that have fallen from the sky as help from Zeus.

pre-supposition of a well-known, tonal musical device (the cadence). The aural element is complemented by what is happening on stage; the musical device is shared between the aural and the visual. A group of performers keep falling to the floor,¹⁴ as if visually transliterating the meaning of the cadence (Latin *cadentia*, 'a falling'), as well as the audience's desire for a closure. Another performer dances continuously until the lights go off at the end of this sequence.

The different suppression mechanisms that accompany instances of tonal music could, in fact, produce a feeling of frustration in the audience. In this way, the climactic sequence would be originally conceived as a release/liberation from the 'suppression' mechanisms inflicted on a type of music that the audience is comfortable with. This initial feeling of comfortableness, though, is jarred in this case by the visual. On stage, there is one performer (representing Orpheus) and the conductor. The visual representation of the myth is in fact quite abstract, as we see a male performer following, very slowly, his own shadow (projected on the gauze of the platform) from stage left to stage right where there is a ladder. Yet the fragments of operatic music in this case impose on the performer the character of Orpheus. In addition, the use of perpetuating tonal/operatic clichés exposes and supports the mythic narrative: as the music is brought to a climax, he turns around and looks at the audience (his shadow disappears).

At the same time, the audience is confronted with a reversal of usual operatic staging and practice: the performers/actors become musicians/singers – and part of the audience – as they stand amongst the audience; the conductor, who conducts the instrumentalists/musicians/performers and, arguably (by way of his placement), the audience, conducts to a pre-recorded piece of music, and thus becomes a performer as much as a conductor.

Returning to the idea of musical creation and the way it is presented in myth via the elements of water and stone, the climactic sequence poses a question: if the relationships between water/stone and creation in Greek mythology do not fall strictly within categories of binary opposition but on a continuum, is it because musical creation (as any type of creation arguably) inherently includes the element of destruction? The music of the climactic sequence includes quotations of tonal operatic music, which have been taken out of context and used to create a new piece of music. The composer/conductor/Orpheus is thus created from the music as much as he creates it. He is conducted by it as much as he conducts it. And the audience members find themselves in a place where they are not only watching, but unless they reject this invitation, they *are* performing in silence.

Conclusion

While mimesis in Aristotle's sense produces the pleasure of recognition and thus virtually always achieves a result, here the sense data always refer to answers that are sensed as possible, but not (yet) graspable; what one sees and hears remains in a state of potentiality, its appropriation postponed.

(Lehmann 2006: 99)

Clastoclysm is a musical presentation of myth, which invites the audience to participate in an act of listening and seeing myth through themselves, if not themselves through it (Lévi-Strauss 1970: 17). It does not intend to offer resolutions or definite meanings such as the ones suggested by a structuralist analysis of myth. Both the processes of composition and performance pertain to a musical conceptual model that comes in antithesis to the notion of the binary. Using the continuum for the creation of the score, we invited a 'flooding' of mythological fragments ('images'). Applying the continuum to the realization of the score, the performance opens up the space of possible connections between the 'sense data' by highlighting musical (motivic) relations between them. In this way, the musical structure does not delimit the space of meaning: it multiplies it.

The performance supersedes the boundaries of dramatic theatre in that it is not subordinated to the primacy of the text. The determining factor for all aspects of the performance is the music. The mythical fragments are chosen to fit the musical model; the compositional process of the score gives predominance to musical over dramatic strategies; the visualization of the score elucidates motivic connections, which evade the boundaries of a logic based on cause and effect. The particular musical model is certainly not exclusive in its ability to do this. I believe that through its treatment of the sign as 'a process of becoming', the model facilitates our understanding

of how music can be used in a theatrical happening to create 'sense data that refer to answers that [...] are not (yet) graspable' (Lehmann 2006: 99).

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Contributor details

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Appendix 2

Performance scores

Appendix 2.a.

Alas Mana

Performance Score

Demetris Zavros

2006

Sections:	'prologue'		'puff of wind'	'preparation'	'inhalation'	'cleansing'	
Video recording:	'Slaughter animals' sequence.	Close up of male torso/ profile shot.	Suicide /end of video projection.	-	-	-	
Pre-recorded sound:	Screaming animals.	Sounds of flies.	-	-	-	Two lines of breathing sounds (phrasing based on Theme I) in cannon.	Breathing and pronounced inhaling (tongue assisted) sounds based on an accompaniment to Theme I.
Time line: ¹	00:00-00:40	- 1:37			-2:38	-3:21	-3:56
Live visual/action:	-	-	{Light on the face of performer.}	Shut eyes- {light on the rest of the performer and costume}. Shut mouth with hand resting over mouth.	-	Reach for bowl with water and in a ritual manner bring it forth (first in front of face and then place in lap)/ use water to slowly wash body.	Washing continues.
Live sound:	-	-	Loud exhale/ Pause/ Light 'pf' sound with a lot of air in cheeks and inside of lips.		Inhale with lips in an "m"-sound formation. Phrase sound (length, tension and dynamics) according to Theme II.	Sounds of pouring water.	

¹ Approximate durations based on pre-recorded material.

'whisper'	'lament'	'lullaby'	'silent cry'	
-	-	-	-	
Same as in previous section/ plus piano playing Theme I.	Text of Theme I with exaggerated consonants. Creation of different lines for each phrase based on superimposition, diminution and reverse recordings. Each phrase starts on the pitch of the melodic line of Theme I, but the rest of the phrase is not sung on precise pitches but follows a relative melodic contour and rhythmic phrasing of the theme.	Variation of Theme II ('lullaby theme') accompanied by rhythmic motifs created by inhaling on /a/ and /e/, and other lip and cheek sounds. This section ends with the sound of recorded 'static' (which exists throughout the section) based on the rhythmic motif created by the previous sounds and fading away.		
-05:19	-06:38	-07:28	08:28	
Hold bowl against stomach (as an extension of it – symbolizing pregnancy).	At the end of this section, place the water bowl back in its place in the same ritualistic manner as you picked it up.	Pick up soil container in the same manner as with water bowl. Make yourself 'unclean' by placing soil on your head.	Tear hair out and lacerate cheeks with fingernails. (Start from serenity and slowly build up to a climax of intensity with an open mouth 'silent cry').	Put coin in mouth and tie a chin strap around your head
Fast whisper of words for Theme I. Put emphasis on consonants and whisper both while inhaling and exhaling. The only pronounced vowels should be those included in the phrase 'ai mana'.	Sing the first pitch of each phrase of Theme I (with recording) and proceed with uttering the phrase exaggerating consonants (especially the ones created near the teeth and palate). Sing only the 'ai mana'. Speak and sing both on inhaling and exhaling.	In the pause of the recording after the first 'lullaby theme' phrase, start uttering the words 'Πέντε φούσκες στον αέρα, άλλα πατέρα, πουφ' in repetition. Begin with whispering (pp) and gradually move to normal speaking voice (mf).		

'choai'	'violent exhibition'	'realization'	'embracing the nonsensical'
-	-	-	-
Slurping and elongated choking sounds.	The text of the lament is fragmented and several different lines are reversed, superimposed etc. Exaggerated consonant sounds used in the piece up to this point are combined into larger clusters and extended versions appear and provide rhythmic accompaniment along with short melodic fragments and rhythmic motifs from previous sections.	Strings play Theme II.	-
-10:13	-11:59	-12:57	-13:00
{Microphone is brought on stage (if possible, connected to an amplifier below the audience sittings – otherwise on stage). Follow spotlight on performer. With the end of the pre-recorded sound we have a black out}.	{Start in darkness and very gradually light the stage}.	Get up and look ahead as if you want to say something.	Stand still, arms open, showing palms to audience.
Produce swallowing sounds with lips closed based on the phrasing of Theme II.	Hum the 'lullaby theme' and abruptly change into producing predominantly consonant sound-units as a response to the recorded sound. These sound-units should be amalgamations of sounds emphasized in the pronunciation of the lament text in earlier sections. Alternate between the humming and the consonant sections, as felt appropriate.	Starting with the sound 'pf' (same as the 'puff of wind' at the beginning) gradually and exhaustingly try to achieve uttering a /b/.	Produce a loud sheep imitating sound 'baah'.

'crying'	'revealing'	'(re)-birth'	'lullaby to the Lamb'
-	Shot of the performer crying from a different angle.	-	-
Solo violin and strings play the rest of theme II.	Recorded sound changes to higher frequency, moved to one speaker and filtered to resemble a radio-like sound quality.	Flies and animals sounds reversed.	Theme II is hummed as the 'new lullaby' theme along with whispers.
-13:27	-13:56	-14:40	
Gradually bend body forwards and downwards.	Gradually stand back up and look at the audience acknowledging their existence for the first time (not as 'mother', but as a performer). {House lights go up}.	As the theatre lights go back down, sit back on your sit and open arms, looking up to the ceiling. With the sound of the screaming animals, open your mouth as if you are producing it. At the same moment, the new Ajax/Christ is born and slowly, with effort (as if he is carrying something on his shoulders) walks towards the audience. At the climactic ending of the sound, he stands still.	Bring a cloth over your head to resemble a Mary-like figure and hold an imaginary child in your arms. With the rhythm of the recorded sound, rock the baby to sleep. {Lights gradually go out as the music fades out}.
'Baah' sound gradually becomes crying	-	-	-

Appendix 2.b.

ICARUS

Musical Structure

Demetris Zavros

2006

DVD: Chapter 1

Chapter 2

Chapter 3

EXPOSITION & DEVELOPMENT

DISINTEGRATION

Sections:

Continuous
momentFraming
ritualThe water
frameFramed flying
fish

Framed singing

Framed speaking

Long F
on
lower
strings.

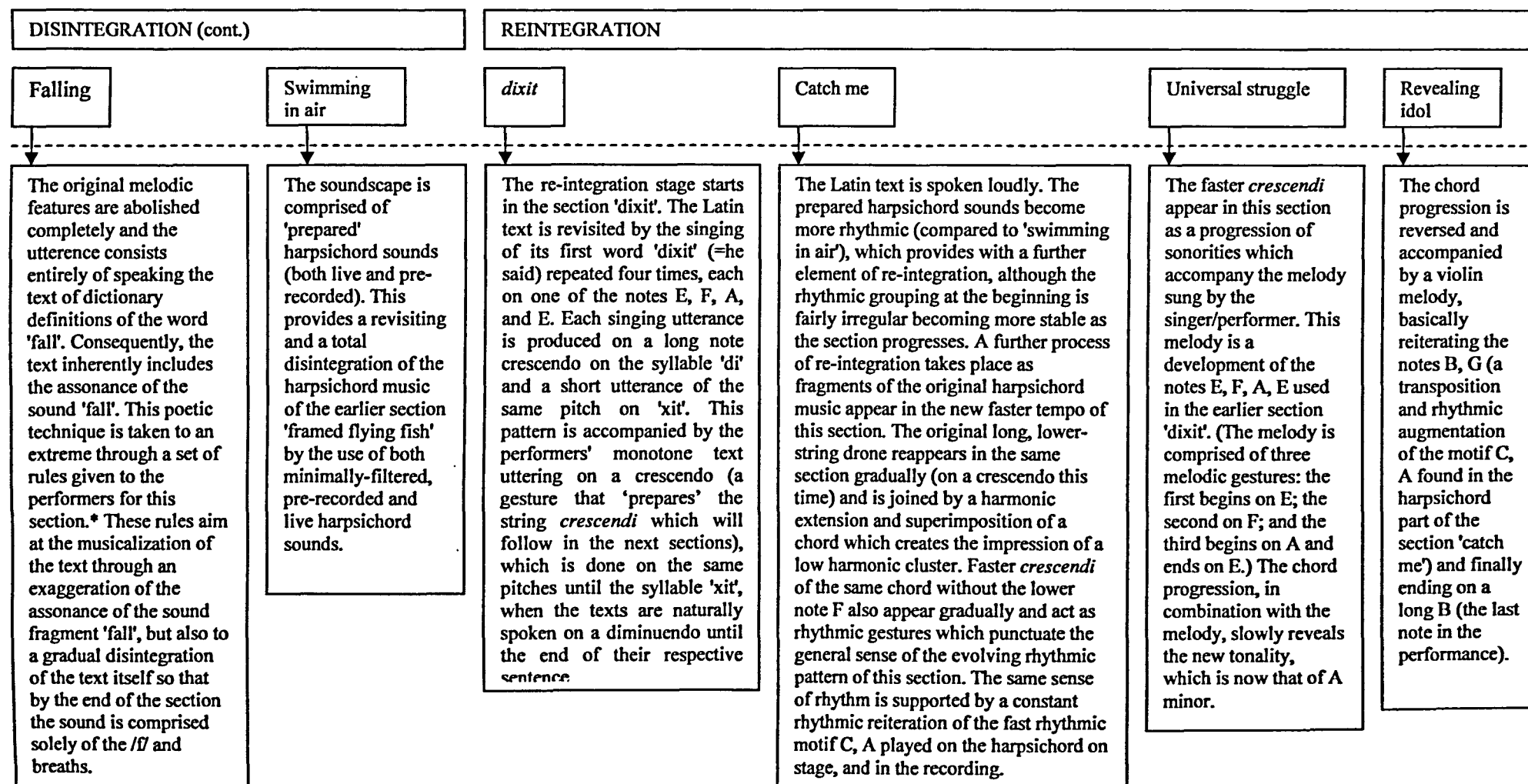
The same F note transformed into a vocal drone. Over the drone, the first melodic gestures appear with fragments of the Latin text. The melody is developed slowly through a gradual extension of the original phrase (which extends over a minor third) so that on every reiteration the range is extended upwards.

The music is a pastiche of Renaissance music* but it shares similarities with the music in the previous section. The melodic lines are in fact quite similar, the difference occurs mainly in the harmonic accompaniment: whereas in the first one the accompaniment consisted of a tonic drone, in the second the harmony is more triadic and is based on a fairly chromatic bass line. This harmonic accompaniment is developed with every new phrase. The development is also textural: The first time, the period (consisting of the three phrases) appears in the harpsichord; the second time the cello is added; and the third time a performer joins, singing the Latin text set to the melody. This is the first time the text appears in a comprehensible form.

The melody of the same piece is repeated yet another time and the gradual disintegration of the music begins by discarding the harmonic accompaniment. The melody is retained, but its disintegration starts immediately by the simultaneous singing of different texts set to it; the setting of different texts to the same melody results in slight changes in the number of notes (and durational values thereof) - but not pitches - that comprise the melody. This musical process reverses the more usual technique of choral counterpoint. Instead of having several melodic lines with the same text, which would act as a development of the musical material, we are presented with the same melodic line simultaneously sung on different texts, which furthers the idea of disintegration of the musical material through an initial intervention of language.

The intervention of language is intensified and the disintegration continues. The last phrase of the song is repeated by each performer in a process that retains the rhythmic values of the melody, but not the pitches. In the same section, one of the performers slowly begins to speak text irrelevantly of the rhythm of the melodic segment, thus providing a further degree of disintegration. This is new text completely irrelevant to the melody, but connects this section to the next one via the phonetic properties of the words (assonance of /t/).

*It is in fact, based on the chord progression which appears in Purcell's opera *Dido and Aeneas* in the aria 'When I am laid', thus creating an intertextual frame of musical reference to the idea of the expectation of death. Contrary to the original piece, which retains the basso continuo unchanged throughout, in *Icarus* the development was based on the idea of extending each reiteration of the original phrase by extending the range of each melodic phrase upwards, in the same manner as in the previous section.



*** Rules for text treatment in the section 'Falling'**

1. When a simultaneity occurs between two performers on the sound 'fall', they pause, look at each other and taking a pronounced breath continue with uttering their texts.
2. The first time a three-people simultaneity happens on the same sound, these three people pause and begin in the same manner, but instead of normally speaking their text, they whisper it. The performers who go into this whisper-mode are allowed to speak normally only after a new two-people or three-people simultaneity happens.
3. The second time a three-people simultaneity occurs, the party of the three people (or the two people for whom the instance of a three-people simultaneity has happened for the second time) utter the first syllable of the next word in their text on an upward or downward glissando. These same performers proceed with the same uttering device (alternating between upward and downward glissandi) for every new simultaneity (of any order).
4. Any three-people simultaneity after the second occurrence is followed by the performers only uttering the word 'fall' alternating with a pronounced breath and slowly moving to producing the sound /f/ and alternating with pronounced breath. This section should finish after a diminuendo to silence.

Appendix 2.c.

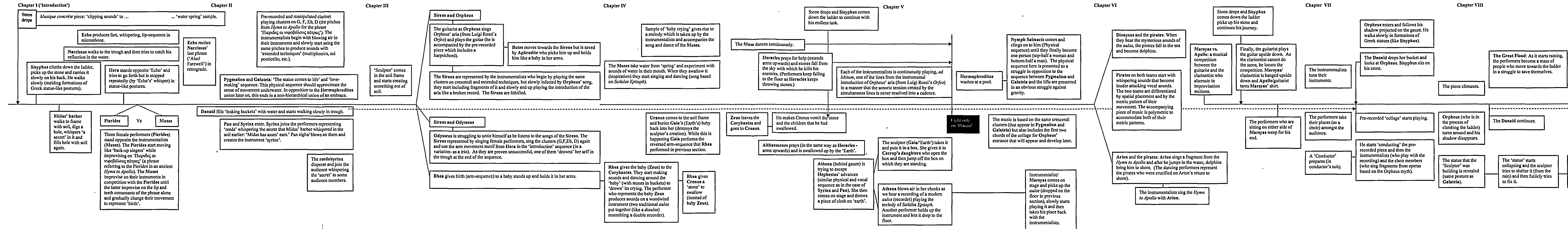
CLASTOCLYSM

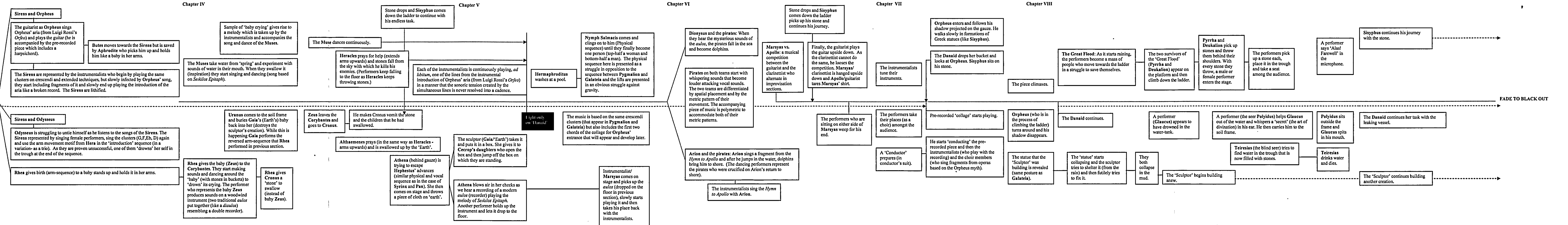
Performance Score

Demetris Zavros

2007

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The mythical fragments that appear in the Performance Score are derived from the following myths (which are listed here in the order of appearance in the performance):

Sisyphus: 'One of the four great sinners who after death endured eternal punishment for their transgressions on earth. He was a great trickster famous for his cunning and ingenuity' (March 2001: 705). He had seen the abduction of Aegina (daughter of the river-god Asopus) by Zeus, and promised to tell her father what he knew in return for a spring of fresh water. To avenge him, Zeus sent Thanatos to take him to the Underworld but Sisyphus tricked him too. He tied him up so that for a while no one could die. Ares released Thanatos and handed Sisyphus over to him. According to another myth, Sisyphus asked his wife Merope not to perform the customary funeral rites when he died. When he pretended to be distressed at his wife's negligence, Hades agreed to send him back to earth to reproach his wife and make the proper funeral arrangements. Sisyphus stayed and lived on earth to an old age. When he finally died, he was sent to 'eternal punishment of perpetually rolling a great stone to the top of a hill, only to have it roll down again' (March 2001: 706).

Midas' Barber: When Apollo and Pan had a musical contest, the mountain-god Tmolus pronounced Apollo the winner. Midas interfered saying that the decision was unjust. Apollo transformed his ears into asses' ears. Midas tried to hide this misfortune by covering his ears but the one person who knew the truth was his barber. The barber did not dare pass the secret on for fear of his life but he dug a hole in the earth and whispered in it Midas's secret. At the spot where he planted the secret, grew reeds. 'Every time a breeze ruffled them, they whispered "Midas has asses' ears"' (March 2001: 505).

Narcissus: Narcissus was so beautiful that many fell in love with him, among them the nymph Echo. Echo 'was punished by Hera for her talkativeness (look at the next myth) and could now say nothing except to repeat the last words spoken by others' (March 2001: 519). Narcissus fell in love with his own reflection in the water of a pool. 'Again and again he leaned down to clasp the beautiful image in his arms, but always it eluded him. He stayed there, caring nothing for food and drink, and slowly wasted away' (March 2001: 520).

Echo and Hera: Echo was 'a nymph at Mount Helicon. When Hera tried to catch Zeus making love to the Nymphs on the mountainside, Echo often detained her with an endless flow of chatter while the nymphs had a chance to escape. Hera, realizing what was happening, grew very angry and punished Echo by making it impossible for her to say anything of her own volition. She could only repeat the last words spoken by others' (March 2001: 277). Echo was also in love with Narcissus but 'her love unrequited, she wasted away until only her plaintive voice was left [...] When he sighed "Alas", so did she; [...] and when he sighed his last "Farewell", she replied' (March 2001: 277).

Pierides and Muses: According to Hesiod, the Muses were nine daughters of Zeus and the Titaness Mnemosyne ('Memory'). In Pausanias there were three Muses called Melete ('Practice'), Mneme ('Memory') and Aode ('Song'). 'In Rome, the Muses were identified with the rather obscure Italian water-

goddesses, the Camenae' (March 2001: 515). 'The nine daughters of the Macedonian king Pierus [the Pierides] once challenged the Muses to a [musical] contest, with the nymphs as judges. When the Muses won, they punished the girls for their presumption by turning them into chattering magpies' (March 2001: 515).

Danaids: The fifty daughters of King Danaus. When he arrived in Argos, Danaus successfully claimed the kingdom and founded a sanctuary of Apollo. 'He also brought water to Argos, which had been a dry land as a result of Poseidon's anger, ever since the sea-god and Hera both claimed overlordship of the country. [...] Danaus now showed his people how to dig wells, and Poseidon himself created the spring Lerna out of love for the Danaid Amydone.' (March 2001: 242-243). In Aeschylus' *Suppliants*, the fifty Danaids are pursued by the fifty sons of Aegyptus. Danaus is forced to agree to the marriages but gives to each of his daughters a dagger with which to kill their husbands on their wedding night. The Danaids who executed the task were punished after their deaths, 'forced to spend all eternity drawing water into leaking vessels that had to be forever refilled' (March 2001: 244).

Pan and Syrinx: Syrinx was a nymph who wished to guard her virginity and she fled in Pan's pursuit until she reached the river Ladon. As she could go no further, she prayed to the river-nymphs to transform her. When Pan thought he had finally caught her, he found in his arms a bunch of marsh reeds. He sighed in disappointment and the air blew through the reeds producing a sound. He cut the reeds and made the first panpipes called 'syrinx' after his lost love. (March 2001: 715)

Pygmalion and Galatea: Pygmalion, King of Cyprus, could find no woman worthy of his love and 'he carved an ivory statue of a woman lovelier than any ever been born. So beautiful was she that he fell passionately in love with her' (March 2001: 674). He prayed to the gods at a festival of Aphrodite to grant him a woman as beautiful. Aphrodite granted him his wish by giving life to the statue. The statue came to life as Galatea and bore Pygmalion a daughter, Paphos, 'after whom the city Paphos, the chief centre of Aphrodite's worship on Cyprus, was named' (March 2001: 674).

Sirens and Orpheus: When the Argonauts sailed by the Sirens, Orpheus drowned the Sirens' singing with the sound of his lyre. This way all the Argonauts were safe from the Siren's spell, except from Butes who plunged into the sea and tried to swim towards them. He was saved by Aphrodite. On their failure, the Sirens were lithified.

Sirens and Odysseus: 'Circe advised Odysseus to stop the ears of his men with beeswax, and to get them to tie bind him tightly to the mast [of the ship] [...] in this way Odysseus, alone of all men, [would] have the joy of the Siren's song, yet live. [...] The Siren's were fated to die if anyone successfully resisted their singing, so after Odysseus heard them and passed by unharmed, they hurled themselves despairingly into the sea and were drowned' (March 2001: 704).

Rhea: Rhea was the daughter of Uranus and Gaia. She married Cronus to whom she bore five children (the Gods: Hestia, Demeter, Hades and Poseidon). Cronus swallowed every baby when it was born, because his mother had told him that one of them was destined to overthrow him. When Rhea was pregnant with her sixth child, she went to Crete where she gave birth to Zeus whom she trusted in the care of the Corybantes. She presented Cronus with a stone that she had wrapped in cloth. Cronus swallowed the stone thinking it was the new-born (March 2001: 679-680). The Corybantes protected the baby Zeus 'by dancing around the Cretan cave in which he was concealed, clashing their shields and spears so as to hide his infant cries from his cannibalistic father Cronus. Perhaps the drum (mentioned by Euripides), which they invented and gave to Rhea, served the same purpose' (March 2001: 221). 'Zeus grew up in safety, eventually overthrowing his father, just as predicted, after forcing him to regurgitate his five eldest children' (March 2001: 680).

The Muses and Hippocrene: Hippocrene or the 'Horse's Spring' is a spring on Mount Helicon around which the 'Muses danced and its water was said to bring inspiration to all who drank from it' (March 2001: 398).

Uranus and Gaia: Uranus ('Sky') and Gaia ('Earth') mated and had several children. 'But Uranus hated his children so much that he pushed them back into the womb of their mother the Earth, until Gaia was overwhelmed with the pain of it. She begged her sons to help her, but they were all afraid –except from Cronus, who took from her a great sickle of adamant and lay in wait for his father. [...] Cronus reached out and hacked off his genitals, flinging them far away into the sea. [...] The severed genitals were carried over the waves, and from the foam (*aphros*) that gathered around them was born Aphrodite, the goddess of love' (March 2001: 324).

Heracles: On the way back from his tenth Labour, Heracles passed through Liguria in southern France where 'he was attacked by a large force of warlike natives who tried to rob him of his cattle. He shot them until he ran out of arrows, then, forced to his knees, he called in desperation to Zeus, who rained down stones from the sky. [...] Heracles pelted his enemies until they retreated. The stones still lie thickly on the plain west of Marseilles (Strabo 4.1.7)' (March 2001: 381).

Althaemenes: was the son of Catreus, king of Crete. Althemenes emigrated from Crete to Rhodes when an oracle foretold that Catreus would be killed by one of his own children. When Catreus grew old he came to Rhodes to find his son and bequeath his kingdom to him. The local cowherds mistook Catreus and his men for pirates and attacked them. Althaemenes failed to recognise his father and killed him with a javelin. When he realized who his victim was, he prayed to the gods who granted him with his wish as the earth opened up and swallowed him. (March 2001: 80)

Athena and Hephaestus: Hephaestus tries to force himself on Athena and the virgin-goddess flees. 'The god caught her and did his best to ravish her. In the struggle his semen fell on her thigh. Athena in disgust wiped it off with a scrap

of wool, which she threw on the ground. Where it fell Gaia (Earth) produced a child and gave him to Athena, who called him Erichthonius (from either *eris*, strife, or *erion*, wool, and *chthon*, earth.) She put him in a chest and entrusted him to the three daughters of Cecrops' (March 2001: 294). Cecrops' daughters were not supposed to open the box but out of curiosity they did. 'Terrified by what they saw inside, [...] they went mad and flung themselves from the Acropolis on the rocks below' (March 2001: 294).

Athena and the *aulos*: 'Athena invented the music of the *aulos*, the double-pipe, in imitation of the sad lament made by the Gorgons at the death of their sister Medusa. But when she played and saw her face, distorted by puffed and swollen cheeks, unflatteringly reflected in water, she threw her new instrument away in disgust. Marsyas found the pipes and was enchanted with their music. At last he became so expert a performer that he challenged Apollo to a musical contest' (March 2001: 478) (look at myth 21).

Hermaphroditus: Son of Hermes and Aphrodite after both of whom he gets his name. Contrary to Diodorus Siculus, who suggests that he might have been bisexual from his birth, Ovid describes the incident in his *Metamorphoseon* as follows: In his travels, Hermaphroditus came to a pool where lived the nymph Salmacis. Overwhelmed by his beauty she propositioned him but he repulsed her. When Hermaphroditus went in the pool to bathe, thinking that she was gone, she watched him and then 'she plunged in with him and clung to him passionately. He struggled violently against her embraces, but she prayed to the gods that they might be united for all time. Her prayer was granted and the two bodies became one flesh, half-man and half-woman. Hermaphroditus in his turn prayed to his divine parents that any other man who bathed in the pool should become similarly weak and effeminate, a half-man, and this prayer too was granted. The pool was still said to have this power to the time of Strabo (14.2.16)' (March 2001: 388).

Arion and the pirates: Arion was 'a Greek poet and singer who lived around the end of the seventeenth century BC and was the most distinguished musician of his day' (March: 132). He travelled away from home and sung, making money. On his way back to Corynth, he sailed on a ship, when the crew plotted to throw him overboard and steal his money. Arion asked to be granted a last wish before jumping overboard: to sing a last song. He sung a hymn to Apollo and then jumped in the sea. 'But he did not drown, for a nearby dolphin, who had been enchanted by his music, took him on its back and carried him all the way to Taenarum in the Peloponnese' (March 2001: 132). When Arion finally reached Corynth, he told king Periander what had happened. Seeing Arion alive, the crew were terrified and admitted their guilt. Periander had them crucified.

Dionysus and the pirates: 'One of the *Homeric Hymns* (7) to Dionysus recounts how the young god was kidnapped by pirates, hoping to get high ransom for him. But in the mid-ocean a miracle occurred: wine ran streaming through the ship, and vines and ivy grew from the mast and sail. [...] The terrified sailors leapt overboard and were transformed into dolphins (which is

why dolphins, having once been human themselves, have ever since been friendly to men)' (March 2001: 266).

Marsyas and Apollo: Marsyas challenged the god Apollo in a musical competition (Marsyas playing the *aulos* and Apollo the lyre). 'They agreed that the Muses should be the judges, and that the victor might do whatever he liked with the loser. Then Marsyas played his pipes and Apollo his lyre, both performing equally well. Finally Apollo played his lyre upside down and challenged the Satyr to do the same – which was impossible- so Apollo was adjudged the winner. The price that he exacted from Marsyas was an agonizing death: he hung him from a tall pine tree and had him flayed alive. The tears of all the woodland creatures who loved the Satyr became the River Marsyas, a tributary of the Maeander and the clearest river in Phrygia' (March 2001: 478).

Orpheus in the Underworld: Orpheus was the 'supreme singer and musician of Greek myth, so skilled that he entranced the whole nature with his song, taming savage beasts and moving even rocks and trees.[...] His best-known myth is his descent to the Underworld to fetch back his wife Euridice. [...] Soon after he married the nymph Euridice, she died of a snake-bite, perhaps while she was pursued by the amorous Aristaeus. Orpheus so mourned her death that he determined to bring her back from Hades' (March 2001: 572). He entered the Underworld singing and enchanted Charon and Cerberus who allowed him to enter. All the great sinners who had been punished with endless tasks paused with what they were doing on his entrance ('Tantalus forgot his hunger and thirst. [...] Sisyphus sat on his great stone to listen' (March 2001: 572)). Hades allowed him to take Euridice back to Earth with the condition that he would lead the way and not look back until they were outside. 'Orpheus was just reaching the long ascent when eager for sight of his wife and afraid that she might not be there behind him, he looked back. At once she melted away into the darkness, dying for the second time' (March 2001: 573).

Deukalion and Pyrha and the Great Flood: Zeus decided to destroy the human race with a flood because of man's wickedness. Deukalion's father Prometheus told his son to build an arc and stock it with food. The Great Flood lasted for nine days and the only survivors were Deukalion and his wife who were given instructions by Zeus to repopulate the earth. They picked up stones and threw them behind their shoulders. Deukalion's stones were transformed into men and Pyrha's stones into women (March 2001: 256-257).

Glaucus and the seer Polyidus: Glaucus, son of Minos, drowned in a jar of honey. No one could find him anywhere and Minos ordered in the seers. After a competition between the seers, Minos chose seer Polyidus to find him. When Polyidus found Glaucus, the later was dead, but Minos locked up the seer with the dead child and ordered him to bring Glaucus back to life. Polyidus managed to bring Glaucus back to life with the help of an herb brought to him by a snake. When he restored Glaucus to his parents, Minos forced the seer to teach Glaucus the art of divination. The seer complied but as he was about to

sail away from Crete he asked the boy to spit in his mouth. In doing so, Glaucus forgot all that he had learned (March 2001: 333-334).

Teiresias and Telphusa Spring: 'When Apollo was establishing his worship on Earth he came to Telphusa's spring intending to found there his oracle shrine.' Telphusa [the nymph residing in the Spring] persuaded the god to build his shrine at Delphi which was a more peaceful place, according to the nymph. When Apollo established his shrine at Delphi he found out that it was plagued by the she-dragon Python. After he killed the dragon, he came back to punish Telphusa by covering her spring with stones. When Teiresias, the blind seer who was inspired by Apollo, came to drink water from the spring, he died: 'perhaps this was the nymph's revenge' (March 2001: 730).

Appendix 2.d.

Metaxi ALogon

Performance Score

Demetris Zavros

2008

Introduction

DVD: Chapter I

Pre-recorded/manipulated and live sounds inside the piano and unconventional timbres for the bass clarinet and violin to suggest sounds inside the womb.

Pre-birth

Projections of 'foeti in wombs' on stomachs of two female performers, who move slowly between postures inspired by paintings of Renaissance iconic femininity (such as Botticelli's *Primavera*, *The Birth of Venus*, etc.).

The two female performers (mothers) take out and place earphones on their stomachs.

Mirror I

The two mothers become 'one' in the frame which represents (as it becomes apparent through their movement) the 'mirror' upon which the two myths reflect.

Prologue

A male performer with bandages on his feet moves happily in the space in a pre-Oedipal state, where he does not conceive of his inability to walk 'properly' as a handicap.

Four performers walk to the four microphones (each of which is connected to a speaker (or amplifier) situated on different parts of the stage) and they recite the text of the 'Prologue'.

'Prologue'

'All that remains is to tell you my name' 'to be' is not the answer
It is only one instant – one possibility

I always flirt with little holes on porous surfaces

To escape, to deflect
{slowly and then repeat slower and slower with every repetition}

'I am not Oedipus enough to understand this Sphinx.'

I am –
a Season,
at best.

*meaning 'in the meanwhile' or the 'in-between'.
** (Deleuze and Guattari 2007: 348)

To Become (*sta metaxi**)
is a process

Riddles, mirrors (*on descending and ascending glissandi*)

Always the infinitives

All that remains

Everything in Excess.

hm ...

'The brown stagemaker
(Scenopoetes dentirostris) lays down landmarks each morning by dropping leaves it picks from its tree, and then turning them upside down so that the paler underside stands out against the dirt: inversion produces a matter of expression'.**

hm ...

So fast,
that I cannot catch me.
In so many directions,
that I have not eyes enough
to see.

hm ...

Sounds of nature in Spring or Summer time.
Birds singing.

The 'sounds of nature' slowly change into a more industrial sound-scape and surround the sounds of children in a playground.

In parallel, the instrumentalists improvise sounds that accompany the movements of the performers walking in the space. These are based primarily on descending glissandi that approximate child-like vocal gestures.

The sound-scape of this section concludes with a climactic sound (resembling the sound of a closing door) created on the guitar and manipulated in the computer.

The wooden frame is laid on the floor (in parallel to the light frame) and in it are two performers. Out of the mouth of the male performer ('Hippolytos') unravels slowly a thread that the female performer uses to weave.

Establishing the 'Feet and Head'

The walking performers make a posture showcasing their feet.

Four performers sing a song based on text from Euripides' *Hippolytos* (each syllable of the text corresponds to a note from the two introductory chords of the 'Presto') While singing, the performers create fast, abrupt movements with their feet and slow round movements with their heads.

One of the four performers starts writing on the floor and reciting fragments of three verses (each corresponding to a section) from Vivaldi's sonnet for the 'Summer' concerto. (E: The shepherd boy... F: He stirs his very limbs... G: Ah, his fears are...)

'Oedipus' (in the light frame) is trying repeatedly to stand on his two feet to no avail.

The female performer is reciting definitions of the word '*norma*' ('a carpenter's square' and 'norm') in the style of saying a 'fairytale'.

As the thread is coming out of his mouth, 'Hippolytos' is making an effort to create vocal sounds that the female performer weaves into a construct ('construct of language').

The female performer finishes her wreath-like construction and places it on 'Hippolytos' head.

The Game of Language

The rest of the performers experiment with producing sounds in different ways using the threads (like children who are exploring a new game) and improvise vocal sounds responding to 'Hippolytos' utterances.

The same performer moves closer to the audience and writes down 'Stephanoforos'. She then calls out 'Presto' and 'the game of language' begins.

The performers gather around the frame in which 'Hippolytos' is standing with the 'wreath' on his head and each take an elastic thread attached on the wreath. He uses every sound that the performers (which the audience cannot hear but he can because of the proximity to his ears) to utter each syllable of the '*norma*' text that we have just heard in the form of a 'fairytale'.

A second performer takes her turn in playing the 'game' but interrupts it by asking 'But, what if I want to be a butterfly?'

The game stops and the frame is lifted away from the performer who asked the question and placed around the rest of the performers who look and frown at her.

A performer says 'Come practise boy', announces the beginning of 'Plateau I' and lists the verse numbers in which the meeting of Oedipus and his father Laios is referred to in Sophocles' *Oedipus Rex*. ('Verses: 105-127, 224-226, 558-703, 715-716, and finally 729-734.')

Plateau I

Chapter VI

Laios

The instrumentalist who plays the bass clarinet comes on stage, gives the performer who called him out the strings attached to his costume, and stands behind a cage (at a distance).

The clarinetist starts playing scales (practising) based on scalar patterns from the 'Presto' section. Every time he endeavours to move away from the scales into more unconventional improvisatory playing, the performer who holds the strings pulls him back in order and closer to the cage.

The clarinetist is caged and rewarded/fed a 'treat' by the authoritative figure holding the strings.

The football/tango

A rectangular formation of cages is lit and a Y-shaped light formation is created sideways on the floor (representing the three cross-roads).

A group of performers (a 'pack of horses') is situated in front of the cages and inside the Y shape. Another performer walks towards them, trying to get to the cages but they gently push him/her back. Different performers take on the role of 'Oedipus' as the first few end up joining the group as another takes their place.

One of the performers representing 'Oedipus' manages to reach and open the door of the cage and the rest of the group subsides; the 'pack' is dismantled.

A performer recites text on silkworms ('Bombyx Mori') in the style of a football match commentator while the cages are moved to form a bigger rectangular shape (open on the side of the audience).

Two male performers perform the football/tango sequence. Every time there is prolonged touching with the hands, another performer, acting as a referee, 'whistles' a 'foul' on a guitar tuning devise.

A female performer enters in an iconic representation of the sexualised female singer (following the 'frame').

Standing in the frame, she sings a jazzy improvisation based on a melodic fragment from the 'Casta Diva' aria (from Bellini's opera *Norma*). The pre-recorded piece of music is now metrically regular.

Manipulated guitar section without pre-recorded tango fragments. The instrumentalists improvise in response to the a-metric sound-scape and the movement sequence.

Pre-recorded piano rendition of the beginning of 'Casta Diva' in a chordal manner.

The performer representing the 'Sphinx' enters the stage wearing a big dress and walking on stilts. As the 'Sphinx' enters the two final cages are moved to join the rest in creating two rows (or three corridors).

The Sphinx

A performer recites text from the introductory page of corrections to the book *The Four Seasons, a poem: by John Huddleston*.

Another performer announces the beginning of Plateau II. 'Verses: 35-36, 130, 397, 508).

Plateau II

Chapter VIII

Text on 'Bombyx Mori':

The larva or caterpillar of *Bombyx Mori*. After they have molted four times, their bodies turn slightly yellow and their skin becomes tighter. The larvae enclose themselves in a cocoon of raw silk produced in the salivary glands that provides protection during the vulnerable, almost motionless pupal state. The domestic silkworm has undergone such strong artificial selection that it is completely unable to survive in the wild for any length of time. It is probably the most heavily domesticated animal known apart from domestic hybrids such as mules. The cocoon is made of a single continuous thread of raw silk from 300 to 900 meters long. The fibres are very fine and lustrous, about 10 micrometers in diameter. About 2,000 to 3,000 cocoons are required to make a pound of silk. Based on a kilometre per cocoon, ten unravelled cocoons could theoretically extend vertically to the height of Mt Everest. I am a mountain at best.

<http://en.wikipedia.org/wiki/Silkworm>

Text from *The Four Seasons, a poem: by John Huddleston*:

The Four Seasons, a poem: by John Huddleston: 'The Reader is desired to correct the following Errors.- Page35, line 7, for *fled*, read *fed*.-Page 37, *dele* the 3rd and 4th lines as superfluous. -Page 39, line 17, *dele* the word active, -Ibid. Line 21, for *the day*, read *the future day*.- Page 48, read line 13 thus: [While in sweet sleep the constant pair were laid.]'

Wynne, John Huddleston. *The Four Seasons, a poem: by John Huddleston Wynne*.gen . London, 1773. *Eighteenth Century Collections Online*. Gale Group. <http://0-galenet.galegroup.com.wam.leeds.ac.uk:80/serp/le/ECCO>

Text for 'Norma' and 'Norm'

'Norma': From Latin, meaning 'a carpenter's square'.
A standard model, a general level or average regarded as typical.
A real-valued, non-negative function whose domain is a vector space, with properties such that the function of a vector is zero, only when the vector is zero. The function of a scalar times a vector, is equal to the absolute value of the scalar times the function of the vector, and the function of the sum of two vectors is less than or equal to the sum of the functional values of each vector. The norm of a real number is its absolute value.
The greatest difference between two successive points of a given position.
A standard of conduct that should or must be followed.
A way of behaving typical of a certain group.

<http://dictionary.reference.com/browse/norm> and
<http://www.ctvmonline.com/index.php?search=pattern>

